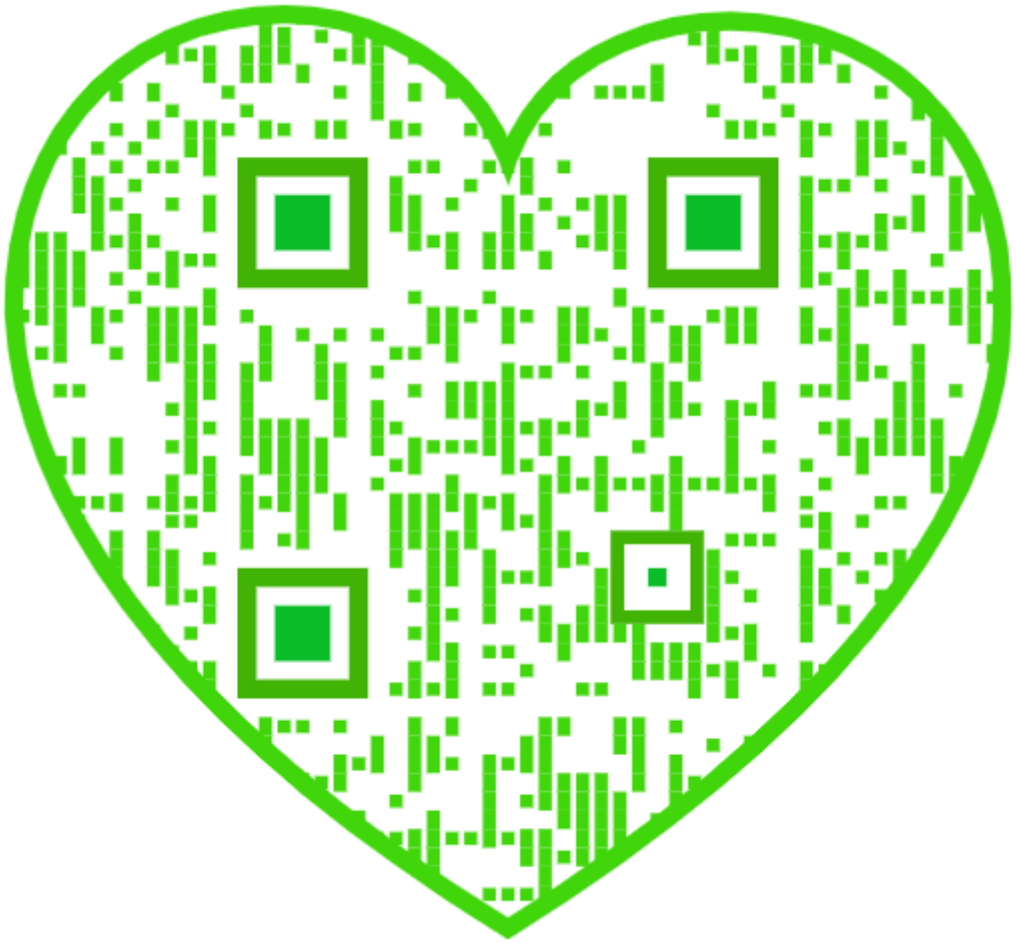

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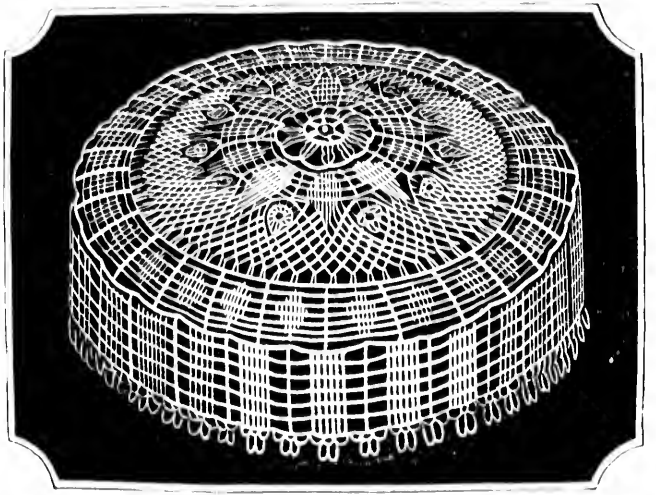

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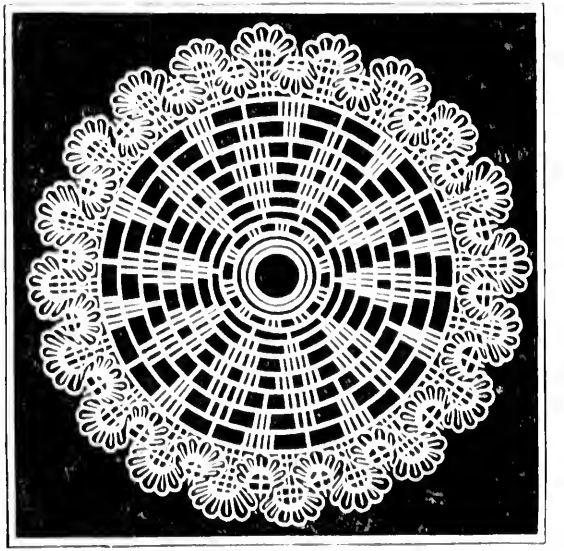

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CROTCHET WORK.

THE

LADIES' SELF INSTRUCTOR

IN

MILLINERY AND MANTUA MAKING,

EMBROIDERY AND APPLIQUE,

CANVAS-WORK, KNITTING, NETTING
AND CROCHET-WORK.

ILLUSTRATED WITH NUMEROUS ENGRAVINGS

PHILADELPHIA:
PUBLISHED BY J. & J. L. GIHON,
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1853.

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THE LADY'S GUIDE

TO

EMBROIDERY AND APPLIQUE;

BEING

Instructions in Embroidery

ON

SILK, VELVET, MUSLIN, LACE, MERINO, &c.

AND IN APPLIQUE.

With Fifteen Beautifully Engraved Patterns.

PREFACE.

The taste for embroidery is daily increasing, and this species of work is not only ornamental but useful. In the following pages we have given instructions in all the most popular and beautiful modes of embroidering; and have endeavoured to express ourselves as explicitly as possible.

The patterns which accompany those instructions, may not only be used in embroidering with Floss silks, worsted and chenille, but will be found equally beautiful when worked on muslin with white cotton.

The art of embroidering with floss silk on satin, silk, or other materials, is exceedingly simple; and with but little practice, all of the patterns to be found in this book may be worked in such a manner as to present a neat and beautiful appearance.

To embroider with cotton upon muslin much skil and care are required, but the work when finished is durable and washes well.

Applique is one of the most beautiful, and at the same time one of the easiest modes of embroidering, and may be worked with great rapidity.

Embroidery on lace requires equal skill with embroidery on muslin, but the work when finished is so exquisitely beautiful that it well repays the trouble of the needle woman.

Here the needle plies its busy task!
The pattern grows; the well-depicted flower
Wrought patiently into the snowy lawn,
Unfolds its bosom; buds, and leaves, and sprigs,
And curling tendrils, gracefully disposed,
Follow the nimble fingers of the fair.
A wreath, that cannot fade, of flowers that blow
With most success when all besides decay.

COWPER

THE LADY'S GUIDE

TO

Embroidery and Applique.

CHAPTER I.

EMBROIDERY WITH FLOSS SILK, THREE CORDED, OR SADDLER'S SILK, CHENILLE, WORSTED, ETC.

Floss silk is used to embroider on either silk, satin, merino, or any fine material which does not require washing.

To embroider on cloth, fine flannel, or merino that is to be washed, it is necessary to use three corded, or saddler's silk.

Chenille is sometimes employed in canvas work, but being one of the richest materials used in embroidery it shows to the greatest advantage on velvet, silk, or satin.

Worsted is used principally for embroidery on canvas; but on fine merino, brown holland, and even white muslin, it is equally beautiful. The colours of German worsteds do not fade when washed with soap.

A light and simple frame is the most convenient

for the above mentioned species of embroidery The frame should merely consist of four smooth pieces of light wood, half or three quarters of a yard in length, and quarter of an inch in thickness, neatly joined together. The frame should then be covered with ribbon or muslin wound tightly around it. To this muslin the material designed to be embroidered is to be sewed. Square frames are preferable.

After the frame has been prepared the pattern to be embroidered should be drawn. If the material used is silk, or satin, or muslin, or any transparent substance, the pattern may be fastened on the wrong side, hung over a window pane, and traced upon the material with a lead pencil. When velvet, or cloth, or any dark coloured silk is to be embroidered, the pattern should be drawn on white tissue or blotting paper, and the paper lightly tacked upon the right side of the velvet. The embroidery is to be executed over the paper, and when the work is completed the paper is carefully torn away. Sometimes patterns are drawn on dark materials by means of chalk, but the chalk is apt to rub off.

After the pattern is drawn the work should be sewed into the frame in such a manner as to be perfectly smooth and even. It is not necessary that the frame should be of the same size as the material to be embroidered. If the stuff is wider or longer than the frame the portion over should be rolled up and covered with white paper. When the article is smaller than the frame a piece of

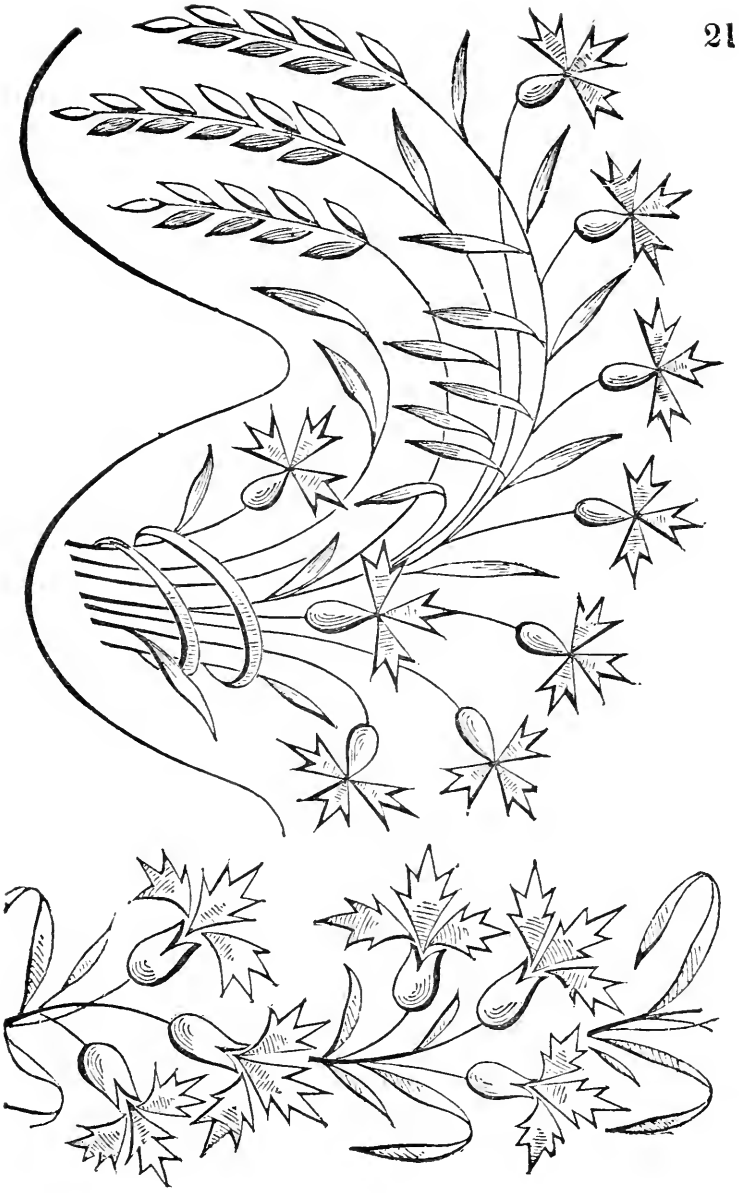
muslin may be sewed to the stuff so as to make it of the necessary size.

For worsted work a rather coarse darning needle should be used, and for floss silk a fine one. A large round eyed needle is necessary for chenille and three corded silk. If the needle is too large, besides being clumsy, it will make a hole in the work.

The stitch for embroidery is very easy. You make a knot at the end of the silk, chenille, or worsted, and bring your needle through the material on which you intend to work, from the under side to the upper one. Next, the needle is again put through to the under side, following the pattern, and then put back and brought to the upper side close to where it came through before. The same process is then repeated, care being taken not to draw the silk too tight. The stitches should lay slantingly and beside each other. To embroider the stalks of flowers a stitch very similar to back stitch should be used.

We give a number of beautiful patterns for embroidery in floss, chenille, &c. Amongst them borders of vines for aprons, cloaks, blankets for infants, bags, &c., and bouquets of flowers for the corners. They have been selected with great care, and will be found exceedingly beautiful when worked in colours.

The way to embroider in the manner above designated, may be learned without further instructions than those we have already given. The work when once understood is accomplished with great rapidity, and never becomes tedious.



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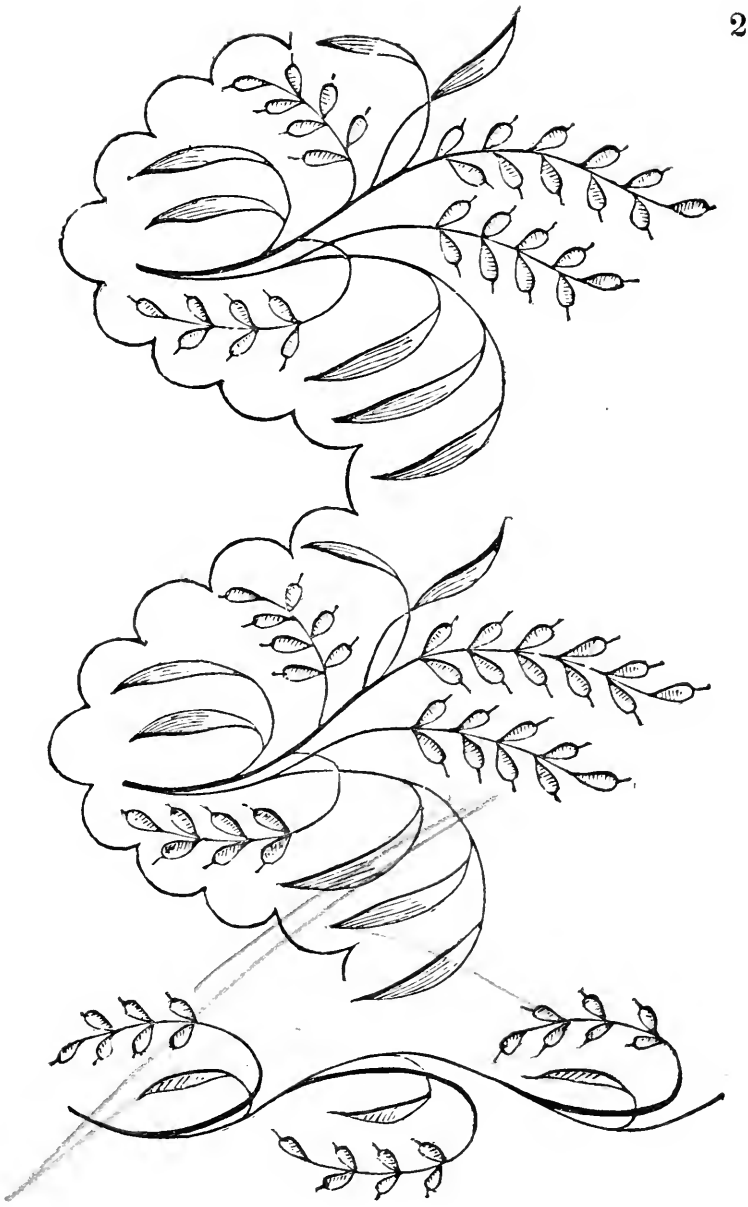


RAISED EMBROIDERY.

This kind of embroidery is extremely pretty in fancy pieces, for working animals, birds, shells, fruits, or flowers. It may be done with either silk worsted, or chenille. The pattern must be traced and the material framed as usual; then commence a foundation for the raised parts by working with coarse cotton or wool layer upon layer, with long stitches, until the outline of the design is closely approached, paying attention at the same time to the shape of the object. When this is finished begin the embroidery over it with a long needle, and shade in the usual manner, passing the needle through the whole substance of the foundation, which will the more easily be done should it be formed of wool. Fruit and shells may be most admirably imitated by this mode of embroidery. This kind of raised embroidery may be done on canvas; it may also be worked on holland and afterwards transferred. Wool and chenille may both be used, but it can be done with greatest perfection with silk.

Flowers, such as roses, on a very reduced scale for sprig work, may be beautifully and easily executed in this description of embroidery. A small round must first be slightly raised with cotton; then commence the centre of the rose with two or three small French knots, and form the flower by working round them in small stitches, keeping the middle of the darkest shades; the stitches should

partly cross each other, so as to give the appear ance of one leaf over another. If skilfully done the centre of the flower should have the sunken appearance which it has in nature. If worked too large, their beauty and effect will be lost. Four shades of silk will be found sufficient.

CHAPTER II.

APPLIQUE.

Applique is the laying of one material over another—as cloth, for instance, where one or more pieces of different shapes and colours, in the form of flowers or other figures, are placed on the surface of another piece which forms the ground, and are afterwards secured at their edges with braids or cords. This style of work has been practised in some instances with so much taste and ingenuity, that it has rivalled embroidery, and for many Turkish designs seems almost preferable to any other kind.

Applique may be composed of pieces of cloth, velvet, satin, silk, or leather, cut into the shape of flowers, leaves, scrolls, or other designs. The pattern should be drawn upon the material intended for the applique, and a corresponding one upon that forming the ground, which latter may also

consist of either of the above materials. If velvet, satin, or silk, be used, it will be necessary to have a thin paper pasted at the back, before the applique is cut out, which renders them firmer, and prevents their unraveling. These pieces are to be carefully tacked down on the material, and the edges worked with braid or cord, the colours of which may be varied according to taste; but where flowers are represented, a braid, the colour of the flower or leaf, is to be preferred. The leaves may be veined with braid or cord, or with twisted silk; and the centres of some flowers may be worked in French knots. Vine leaves are peculiarly adapted to this description of work, the tendrils of which may be formed of union cord or of chenille.

For bags and folios a very pretty kind of applique may be made, by using various coloured silks on a ground of cachemir or merino. Velvet applique, edged with gold cord, on satin, or velvet, is also suitable for bags, slippers, sockets, caps, pillows, &c. Satin, edged with chenille, is sometimes used; as also morocco leather, or kid stamped with designs in gold: when placed on satin, velvet, or cloth, the latter should be edged with gold braid or cord, and may be further enriched, by the margin of the leather being cut into scollops or vandykes, and the gold cord twined into a circle at each point. For table covers, borders, ottomans, and other large pieces of work, a set pattern may be used with good effect when embroidery can be introduced into some of the compartments, giving it a very rich and Persian-like appearance.

A beautiful description of applique, combined with embroidery, was much in vogue a few years since, particularly for handscreens, where the flowers and leaves were formed of velvet, and the stalks embroidered with gold bullion. Some of these *fleurs de fantaisie* were made flat, others were raised by numerous small velvet leaves, carefully laid one partly over the other, and tacked down with a fine silk; these leaves required to be accurately cut with a steel or punch or very sharp scissors.

CHAPTER III.

STITCHES IN EMBROIDERY ON MUSLIN AND LACE WORK

Satin Stitch.—This resembles the threads in satin, and is much used in embroidery. You make a knot at the end of the cotton, silk, or worsted; and bring it through the material on which you intend to work, from the under side to the upper one. Next, the needle is again put through to the under side, at about half an inch distance, and is then put back and brought to the upper side, about half way from the first point, the next stitch is carried to the same distance from the second; again the needle is brought back, and the same process is repeated. In working on a surface, the stitches run in parallel lines to each other, and are taken the length-way

of the figure or subject you are making. They are also of unequal lengths, in order that the ground may be more effectually covered. In the working of drapery, you must be sure to take each stitch the way the threads or grain would naturally fall.

Button-Hole Stitch.—The needle must go in on the wrong side, and be brought out on the right, five threads down. To make the stitch, the needle is passed through the loop, before it is tightened or drawn close.

Eyelet Holes.—These are first run round, then a hole is cut out, or made by a piercer, which is the preferable way; and the needle is passed through the aperture, under the inner thread, and you sew round it thickly, so as to entirely conceal it. You may make oval eyelet holes in the same manner, making the opening oval, instead of round.

Formation of Bars.—You take four threads of the muslin on the needle, and sew three times over them, passing the needle through the same opening each time, and drawing the four threads as close as possible. Each succeeding four threads are taken up the same way; and thus the required number of bars can be easily formed. The thread in this stitch passes from bar to bar, on the right hand.

Embroidery Feather Stitch.—Leaves are often worked in this stitch, which is only an elongated button-hole stitch. Its appearance, on a leaf, is very beautiful.

Glover's Stitch.—This is the same as button-hole stitch, only each stitch is taken a little higher up than the one which preceded it.

Double Button-Hole Stitch.—This is two stitches together, then the space for two left unoccupied, then the two button-hole stitches repeated, and so on alternately.

Half Herring-Bone Stitch.—This is worked the cross way of the muslin; four threads are taken on the mesh at once.

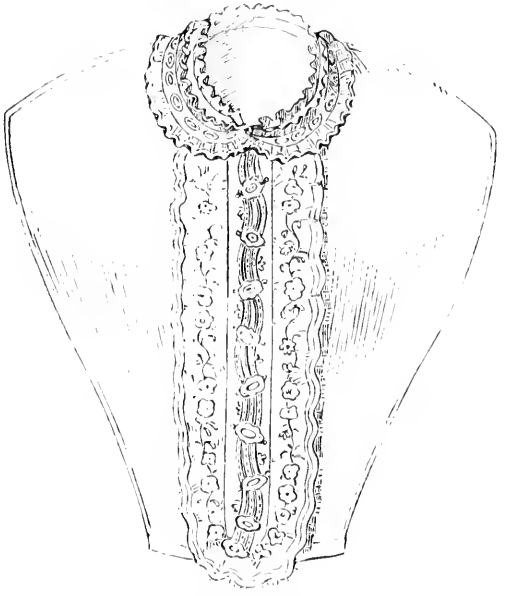
Lines.—These are formed by drawing together six threads of the muslin, and sewing over them with fine thread, as close as possible.

Straight Open Hem.—This is done by drawing out three or four threads, the selvage-way of the muslin, and working over the cross threads from side to side, in a kind of zigzag direction.

Veining Open Hem.—This is worked in a curve, or other pattern, in which the threads cannot be drawn out. The hem is made by sewing over two threads, taken the angular way of the muslin, and then pursuing the same method with two threads taken the contrary way, and uniting them together as in a straight open hem. The appearance is the same, but the pattern is a curve or other shape.

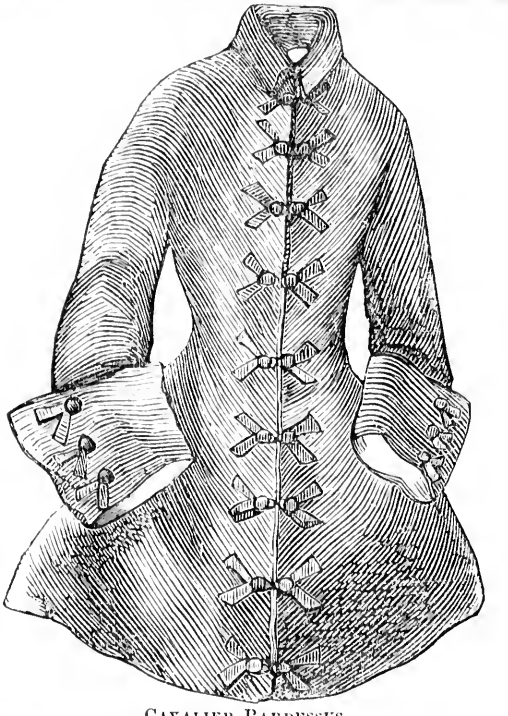
Chain Stitch.—This is often employed in lace work. Make a knot at the end of the cotton, and draw it through to the right side. While you put in the needle, let the end hang loose, and bring it out below, so as to incline a little to the left hand; pass the needle over the cotton, as you draw it out, and this will form a loop; each succeeding one is done in the same manner.

Pearling.—This is a kind of lace edging, not



COL A DEVANT.

Insertings of point de plume embroidery, trimmed with wide Valenciennes.



CAVALIER PARDESSUS.

worked with needles, but often used as a finish to embroidery on muslin. It is very pretty, and is sold ready for use.

Darning.—This is, when employed in lace-work, done as follows. It is worked as common darning, but with fine cotton, which is doubled; and, in this stitch, the inner edge of flowers is sometimes worked, the centre being executed in half-herring-bone stitch. It looks well; but rows of chain stitch, are, in our opinion, preferable.

Interior Stitch.—So called, because often employed to fill up the centres of leaves, in lace work. The stitch is formed by taking two threads the breadth-way of the leaf, and sewing over them; then leaving a row of one thread, and sewing over two threads, as before.

Eyelet Holes in Lace Work.—These are not difficult to execute, and when well arranged, have a beautiful appearance. One mesh of the net is left for the centre, and you work round it in button-hole stitch. A great variety of devices may be formed, by a tasteful and judicious disposition of these eyelet holes.

Spots on Net.—These, though simple, form an elegant variety in lace work. To make each spot, the middle is to be passed backwards and forwards, through one hole in the net, and alternately under and over two of the threads of which that hole is formed. These spots must be placed in clusters, but an open mesh must be left between each.

Tambour Stitch.—This has a close resemblance

to chain stitch. The needle, which has a small hook at the end, and is fixed in a handle of ivory, is put through the material stretched in the frame, on the upper side, and the cotton being held underneath, in the left hand, is put upon the hook and drawn through to the right or upper side, where it forms a loop. Through this loop the needle is again passed, and also through the material, a few threads from the place it passed through before. The cotton is again drawn through, and thus a succession of loops is formed. The pattern is worked entirely in these loops or stitches.

These are the stitches most commonly employed, and therefore the most necessary to be known. We have done all in our power to so explain them, as to enable our readers to practise them with facility.

CHAPTER IV.

EMBROIDERY ON MUSLIN.

These species of embroidery are equally beautiful, but somewhat more tedious than embroidery with flosses, chenille, &c., on silk, satin, velvet, or other materials. A degree of skill which can only be acquired by practice, is necessary to those who would excel in this branch of the art. The work must, of course, be done by pattern, and very beautiful ones may be purchased at a moderate cost.

The material generally employed in working on muslin is cotton, of which there are two kinds most in request: Indian or Trafalgar, and English glazed cotton. This latter can only be employed on work executed on a thin fabric.

The pattern is placed against a window and drawn with a black lead pencil on the muslin. To secure accuracy the muslin should be tacked down to the pattern before the tracing is commenced.

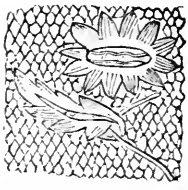
The outlines of the pattern are then run around with fine cotton, directly over the pencil marks. Then commence working in the usual embroidery stitch, taking care that the stitches do not lay over each other, but side by side, so as to give the work a smooth and even appearance. You must also press the work down a little with your finger, which will improve the evenness of its appearance, and tend to preserve it in its proper shape. Work the stalks over rather thick. A frame is not necessary.

CHAPTER V.

INSTRUCTIONS IN LACE WORK.

In commencing this delicate and beautiful work, you must place over the net a piece of French cambric, proportionate in size to the subject, or device, you are intending to work; and under both

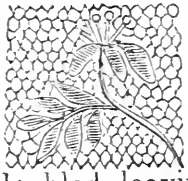
these the paper pattern is to be placed, and secured by a tack at the edge, in its proper position. It is essential to remark, that though the design, as a whole, may be large, yet each part should be small; the introduction of large leaves, sprigs, or flowers, would greatly detract from that beauty of appearance, which is so essential to be preserved. Clusters of small flowers, or leaves, are proper ornaments in this elaborately-wrought fabric. Having placed the materials and pattern, as directed, the outlines of the design are to be run round with cotton. This sewing must be done twice, and the running thread be sewn over with fine cotton; the sewing to be moderately thick; this will give the extreme edge of each leaf or flower, a raised appearance; a point in this work, of most essential importance. The cambric is then, with a pair of small and sharp scissors, to be cut off, as near to the raised edge as possible.



The annexed engraving shews the appearance the work will have when finished. This pattern is proper for lace, of a moderate breadth; of course, the designs can be varied, and we strongly advise all who have a taste for drawing, to improve it by designing new and elegant combinations; they will thus be perfecting themselves in the art of design, while they are adding additional attractions to the elegant ornaments of attire.

Another method of executing designs on net, for lace work, is by drawing out a pattern in leaves

and flowers, and so working them as to appear in



the manner represented in the engraving. This is done by sewing round the edges of each leaf, &c., in glazed cotton, and on the inside of each, darning with fine cotton, doubled, leaving the centre of the flower vacant, which is afterwards to be worked in herring-bone stitch, extending from one side to the other. Sometimes, instead of darning, the leaves are worked in chain stitch, which is done in rows to the extremity of the leaf, &c., and the cotton is turned back, and the process is repeated, until the whole space is occupied. In working in chain stitch, it will be necessary to hold the cotton down with the left hand, while the loop is formed. This direction will be found of essential service if strictly attended to.

The various patterns are so numerous, that it is next to impossible to enumerate them. One beautiful variety is formed by filling up the centres of flowers with insertion stitch; for the mode of doing which, the reader is referred to the chapter on stitches. Leaves and flowers thus filled up have a remarkably neat appearance.

Sometimes the spaces in the net are filled up with clusters of spots, which are made by passing the needle in a backward and forward direction, through one mesh of the net, and over two threads of that mesh, alternately. These clusters look handsome, when executed with due care. It is also common to form sprigs or branches, by eyelet

holes, formed according to the direction given in the first chapter. These may be either placed along a stem, or disposed in clusters of three. Either way they form a variety which produces a pleasing effect.

This kind of embroidery is often employed in the preparation of veils, for bridal and other occasions, and for this purpose it is admirably adapted. In working a veil, you first obtain a piece of net, of the proper quality and dimensions. You then work a small running pattern of the most attractive and elegant combination of sprigs and flowers you can procure, or invent, quite close to the edge; this is to go all round the veil. Within this border, at the lower part, a rich broad piece of work, in large clusters of small leaves, &c., is to be executed, and the veil is to be finished with pearling, set on the edges, which gives a beautiful finish to the whole. It is not difficult to execute these veils, and when finished with proper care and attention, it is not easy to distinguish them from the admired fabric they are intended to represent.

This is the kind of lace work generally practised; but as some ladies may be desirous of making what is called bobbin lace, we shall briefly describe the process. You procure a pillow or cushion with bobbins, and a small table, having in the centre a square hole. In this hole revolves in a horizontal manner, a wooden cylinder, which is wrapped round with linen several times, and stuffed with wool. On this pillow the pattern is fixed, by which the lace is to be worked. The pattern consists of a

piece of parchment, having the outline of the design drawn upon it, and the apertures, or meshes of the lace, are indicated by small holes pricked into the parchment. The drawing of the pattern is so managed that, when it is put round the pillow, and the ends united, it runs on in an uninterrupted continuity. The number of bobbins required, are regulated by the pattern of the lace, and the number of threads on the bobbins on which they are wound; and each is furnished with a small handle, by which the threads are to be twisted, and in other ways interwoven in the work. On each bobbin the thread is held by a small collar of bone, in the side of which a slit is made, so as to open slightly. When this collar is subjected to a little pressure it holds the thread on the bobbin, but not so as to prevent its motions, the pressure of the collar being elastic. A knot is made at the end, and thus all the threads are united at the commencement; and the lace is formed by causing them to cross each other, twisting two or three of them together, and in various other ways confining them. This portion of the work is very intricate, and cannot be learnt by any mere description; but it is easy enough to execute, when a few lessons have been given by a competent and practical teacher.

In order to form the meshes of the net, the worker must be furnished with a sufficient number of brass pins, which she places on the pillow in a row, corresponding with the holes on the parchment. Round these pins the threads are passed, or entwined, by throwing the bobbins from side to side,

and so twisting the threads as to form the meshes. When one row is thus completed, another row of pins is stuck in the cushion, close by the meshes previously formed. Another row is then made; the first pins are removed, and stuck in as before; and thus the process continues until the required length is obtained. As the work proceeds, the pillow revolves on its centre, and as the lace becomes finished, it deposits itself in a drawer in the table, prepared to receive it. As the making of the net proceeds, the flowers, &c., are interwoven into it, which is effected by a minute crossing of the fine threads of which it is composed, and an intermixture of others of a stronger texture, which form the outline; and the whole of the design is executed by means of the pins which are placed in their proper situations, and act as guides to the intertwining of the threads. Two or three lessons from a practical worker, combined with the directions here given, will enable any lady to work this kind of lace in any pattern she chooses.

One other kind of lace work demands our attention before we dismiss this portion of our subject. Book muslin is sometimes worked into an imitation of lace, by placing it under net, and then laying both over a paper pattern, the same as when working with French cambric. You then run round the outline of every part of the design; and the running thread may be either sewn over, or worked over in button-hole stitch. In most cases the latter method is preferable. You are then to cut off the external edge of the muslin, and your work

will present a truly handsome appearance. The remarks, as to the smallness of each portion of the design, do not apply here, as this is not intended to represent Brussels point lace. You may work each part, as well as the complete design, as large as your judgment tells you is compatible with an elegant and simple neatness.

It may be necessary to observe, that the lady who is intending to engage in working a pattern in lace, will do well to consider before she finally adopts her design. Let her examine as many devices as she may have an opportunity of doing; and use her best judgment in so blending separate parts, as to have a connected and harmonious whole.

CHAPTER VI.

EMBROIDERY IN GOLD THREAD.

This kind of embroidery is usually employed in large and bold designs, as it is never used, except in cases where much display and extreme brilliancy are required. The materials made use of as foundations for these costly displays of needle work are various, according to the taste of the wearer, or the occasion on which they are employed. Crape, India muslin, or some kind of silk, are generally employed, as the best calculated to give the desired

effect, and to exhibit the beautiful devices to the best possible advantage. The gold thread should be of a fine and uniform texture, and little or no difficulty will be found in working it. When it is properly made, it is almost as flexible as common thread.

The stitch in which gold thread embroidery is worked is (with occasional exceptions) satin stitch, and, of course, you work by a pattern previously prepared. This must be laid under the material used as a foundation, and which is generally sufficiently transparent to allow it to be seen through it, and the outline of the subject intended to be worked, is sewn on in white thread. This done, you commence working in gold thread, or with silver, but this latter is not desirable, as it soon gets black and tarnished. Gold thread is much superior, both in its appearance and durability. In some cases it is proper to omit the running thread; as for example, in working a slender stalk to a flower; in this case, gold thread should be run in and then sewn over slightly with another thread of gold; this will give it a spiral appearance, which looks surpassingly beautiful.

In working you can introduce a great variety into the pattern, by the insertion of short pieces of bullion, or fine gold twist. Two or three of these may be made to come out of the cup of a flower, and in various other ways. In order to fasten them on properly, you pass the stitch lengthway of the bullion, through the twist, which causes it to lie flat on the foundation. Stars of every conceivable

form may be thus made, and their brilliant beauty cannot be described; they must be seen to be properly appreciated. The centres of flowers may be, and often are, formed of bullion; but in that case the stitch does not pass through the twist its full length, but is shorter, so that the middle of the bullion is depressed, and the extremities elevated; or the stitch may be passed through both ends of the piece of bullion, and being drawn rather tight, a slight prominence, or expansion, will be given to the middle; both these methods produce a beautiful effect.

This kind of ornamental embroidery is especially well adapted for the lower parts of dresses, and robes of state. It is not necessary that the whole of the work should be wrought in gold thread; silk, of a colour that will blend well with it, is often introduced, and produces the most beautiful varieties. Only silk of one colour should be introduced into this kind of work; more would destroy the harmony of contrast, which must by all means be preserved. As an example, we may mention that silk of a bright green harmonizes well with the gold; a green branch, or sprigs, mingled with flowers formed of gold thread and bullion is, perhaps, one of the most chaste and tasteful combinations of silk and gold, that can be presented to the eye.

We have said that only silk of one colour should be introduced in combination with gold thread. There is, however, one exception to this rule. In working a crest, or coat of arms, the heraldric arrangement of metals and colours must be adhered to

with the most scrupulous fidelity. Here you must have silk of as many hues as are to be found in the arms, when properly emblazoned; and great care must be taken in working devices in imitation of arms, but which have not been arranged by the Herald's College, never to place a metal upon a metal, or a colour upon a colour. To be guilty of such a mistake, would be to display an entire ignorance of the laws which regulate heraldric devices.

Tulle is occasionally employed as a material in which to work clusters of flowers, or sprigs in gold and silver thread. This fabric, when thus worked, forms a rich and beautiful embroidery. The devices are worked by running round the outlines of each leaf, or flower, with gold thread, darning the centre of the exterior leaves, or flowers, or working them in chain stitch, and filling them up in the middle with half herring-bone stitch, in the same manner as a preceding pattern is directed to be worked. Devices in satin stitch can be embroidered on this material; and it is also employed by some ladies, as the foundation for tambour work, and is found to answer exceedingly well.

In this brilliant and costly production of female skill and industry, spangles are often employed with the prettiest effect. When introduced, great care should be taken to secure them properly, and at the same time to conceal the thread by which they are fastened to the material. This is no easy task; but by attending to the following directions it may be done effectually. The thread, by means of which they are to be fastened, is to be brought

VALERIA MANTELET.

Taffetas—Application of Passementeries with Fringe formed into groups.

from the under side and passed through the small hole in the centre of the spangle; the needle is next to be passed through a very small piece of bullion, and then put through the hole back again Thus the unsightly appearance of a thread across the face of the spangle is avoided, and it is both improved in appearance, and prevented from becoming disengaged from the device it was intended to adorn.

Though not immediately connected with this department of needle work, perhaps a passing notice of the kind of embroidering called print work, may not be unacceptable. The material on which this kind of work is done is white silk, or satin, which is first stretched in a frame, and then has the designs drawn upon it. It is used principally, though not exclusively, for small subjects, and the stitches employed are of the utmost minuteness. You first sketch the intended device with pencil, and then work it in black silk; or in some cases you can employ silk of various shades, but not colours; a lead, or pale slate colour, is as proper as a jet black. You must work with a very fine needle, and you can imitate a dotted engraving in this kind of needlework, so as almost to defy detection. The stitch, is that called marking stitch, and is set as thick as may be, without bringing one over another. In working an imitation of an engraving, you begin on the darkest shades, which are done with black silk, and thence you gradually proceed to the lightest tints, with silk of the most appropriate and best harmonizing shades, blending them into each other with

the nicest care. To accomplish this, in those parts where it is necessary to introduce the lighter portions, you set the stitches wide apart, and fill up the intervals by putting in the lightest tint required. You must on all occasions, have the engravings before you, as memory is, in reference to lights and shades, only a treacherous guide. Line engravings may be imitated in the same way, but the stitches must be longer, and more widely separated from each other.

We have thus endeavoured to afford the fullest instructions which our limits would permit, in reference to the practical performance of one of the most delightful employments that can engage the attention of a leisure hour. We have sought to impart such an acquaintance with general principles as is, in our opinion, essential to a successful prosecution of these delicate and truly feminine pursuits, and we have at the same time, gone so minutely into details, as may, with a few exceptions, enable any young lady who feels sufficient interest in the subject, as to give it a due share of attention, to become her own instructress, and thus to secure an accomplishment, she might not otherwise be able to possess. In all that the young needle woman takes in hand, let the attainment of excellence be her first and constant aim.

CHAPTER VII.

EMBROIDERY FOR INSERTION.

EMBROIDERY is often done upon muslin in narrow stripes, for insertion work, and looks extremely pretty. Almost any device, but chiefly foliage and flowers, and sometimes fruit, are proper for this kind of work, and any or all of the various stitches may be introduced with the happiest effect. It is unnecessary to give examples, as they would only tend to confuse and mislead. Every lady must use her own judgment in these cases, and be guided in her choice by the use to which the insertion work is to be applied. In all patterns for this kind of embroidery, there must be a hem stitch on each side of the embroidery, the manner of forming which, is fully explained in the following description.

It is done either in a straight line, or in a curve. For the first kind you draw out threads to the breadth of a narrow hem, at a little distance from the row of insertion work previously executed. The number of threads thus drawn out should not exceed four, which are to be taken up on the needle, commencing on one side, and these are to be sewn over three times with very fine cotton. The threads are taken and sewn over singly, and when the thread has reached the opposite side, you take up four more of the cross threads and sew them over twice, thus uniting the eight together at the side opposite to that one on which you commenced. Then

sew the last four, three times over, as in the first stitch, and the thread will here again be found at the side on which you begin. You proceed in this manner to the end, and the open hem when thus worked, forms a kind of undulating wave, that looks elegant and appropriate.

Sometimes it is found more suitable to work the open hem in curves. In this case it is called veining, and is thus performed. You cannot draw the threads out as in straight open hem, you therefore commence on the angular, or bias way, and then on the contrary way, taking up two threads in the same manner, and uniting them together at one side, in the same way as in straight open hem. You sew over the two threads you took last, twice, and then passing over to the other side, repeat the operation as before. Straight open hem is often used with a pretty effect, in the borders of cambric handkerchiefs; they should be previously hemmed with a moderately deep hem. Some persons work within the hem a border of small scollops, and insert a small embroidered leaf or flower in the centre of each. Indeed, the varieties of this charming work, and the purposes to which they can be applied, are almost beyond calculation.

CHAPTER VIII

MAXIMS FOR MEMORY.

1. One of the principal advantages of regular employment, is the value which it is the means of affixing to a commodity, held by but too many in disesteem; thus it is that Time becomes a cherished possession, and we are as opposed to its being wasted, as though it were among our tangible goods. In truth it represents these latter, which only exist through a proper disposition of the moments and hours at our command. In lieu of giving to sleep and idleness more than its allotted portion, we rise betimes; and, in the paths of cheerful industry, avoid those stingings of self-reproach which attend but too certainly on the sluggard. Thus is laid the foundation of desirable habits, which for the most part continue throughout life. Now in *Fancy Needlework* the light of day, and particularly the clear bright light of *morning*, is especially important; for both the accuracy of linear execution, and the proper choice of colour, can only be achieved under such circumstances. We should indeed strongly advise our fair readers sedulously to avoid candle-light, not only with reference to the accuracy of their work, but with a view also to the "good keeping" of that delicate organ, the *eye*.

2. But not only is Time precious—it should also be divided and subdivided, so that each portion of

the day may have its appointed task. A certain period should be devoted to (for instance) Rug work, another to Embroidery, &c.; and then there should be intervals of relaxation or exercise. The latter is a very important consideration, for so fascinating is this accomplishment, that all is frequently forgotten during the progress of some favourite subject; besides, the work will be all the better done for this temporary invasion upon occupations strictly sedentary, since new ideas and new energies will be the result.

3. In many departments of Fancy Needlework, great and unceasing care is requisite, in order to avoid faults which cannot afterwards be repaired. In cloth-work, for instance, be careful not to split the threads of the canvass.

4. During the progress of your work, it is desirable that you keep that portion still untouched, covered with tissue paper, or it will otherwise have a soiled appearance. There is nothing which more detracts from the beauty of the fabric than inattention to this rule.

5. Cut your wools into certain lengths, and put them into elongated papers, or you may wind them on a reel: although I do not recommend this latter plan, for in my own experience I have always found the *winding* deteriorates the texture. Each paper should be labelled with its peculiar shade, or it may be numbered.

6. A knowledge of Drawing and Painting is of great advantage, by its immediate bearing on the aim of this Art: although many persons who have

scarcely any acquaintance with either, are extremely clever with their needle. But in this case the exception proves the rule.

7. Plaid patterns may be worked from plaid ribbons; and in so doing the choice of elegant *materiel* will be as attainable as it is multifarious.

8. The repositories at which coloured patterns may be obtained are very numerous. It was in 1805 that a publisher in Berlin put forth the first Coloured Design on ruled paper. Madame Wittich followed in the same path in 1810; and now the number of persons engaged in this business is unaccountable. No fewer than 22,000 Designs have been published up to the present day. England is probably by far the largest consumer; and the number of hands employed in colouring only is supposed to amount to 2,500. The Yarn, though dyed in Berlin, is manufactured at Gotha. Many have declared that the yarns manufactured in this country are quite equal, if not superior, to those of Gotha; but then the art of dyeing them is by no means equally understood by us. This may appear astounding to those who are aware of the great progress made by us in manufactures generally, and especially in the application of Chemistry to the improvement generally of our Dyes.

9. When Beads are introduced, they should not be too numerous, or they will give an appearance of heaviness to the work.

10. In using Floss Silk, it should be cut in short lengths, or it is apt to get round.

11 The ladies in Germany are particular to buy

all their wools at the *same time*, so as to ensure the prevalence of the *same* shades. There are as many as one thousand different shades. Ladies of high rank in that country employ their leisure in executing Needlework for the shops.

12. The improvement of *Design* in the Patterns and in the juxtaposition of their *Colours*, is a great desideratum. At present, Arabesques, partaking of the character of Crude Mosaics, are but too common, and are chiefly remarkable for bright but inharmonious colour and bad drawing. We counsel our fair friends to use all their skill and taste to bring about a reform in these fundamental departments, which will materially tend to elevate *Fancy Needlework* to a close alliance with the higher branches of Art.

THE LADY'S

WORK-BOX COMPANION;

BEING

INSTRUCTIONS IN ALL VARIETIES

OF

CANVAS WORK:

With Twenty-Eight Engraved Specimens.

"Come hither, come hither, thou forester bold,
Come hither, Sir Maurice and see
Where four fair maidens, in cloth of gold,
Embroider thy victory."

PREFACE.

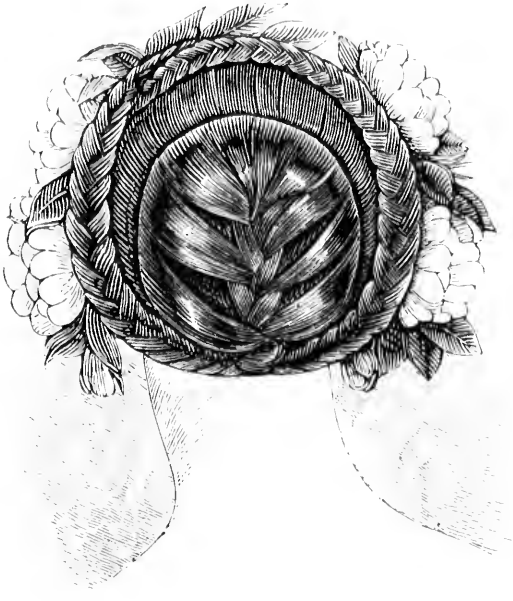
EMBROIDERING on Canvas, or Tapestry Work, has been the favourite employment of Queens and noble ladies for ages. Among the Medes and Babylonians the draperies of apartments were carried to the greatest perfection. Their palace hangings, carpets and cushions, were wrought with gold, silver, pearls, and other costly materials.

The use of Berlin patterns was first introduced in the year 1800, and they are at this day more highly esteemed than ever. The force and delicacy of oil paintings may be very nearly approached by a neat execution of these patterns.

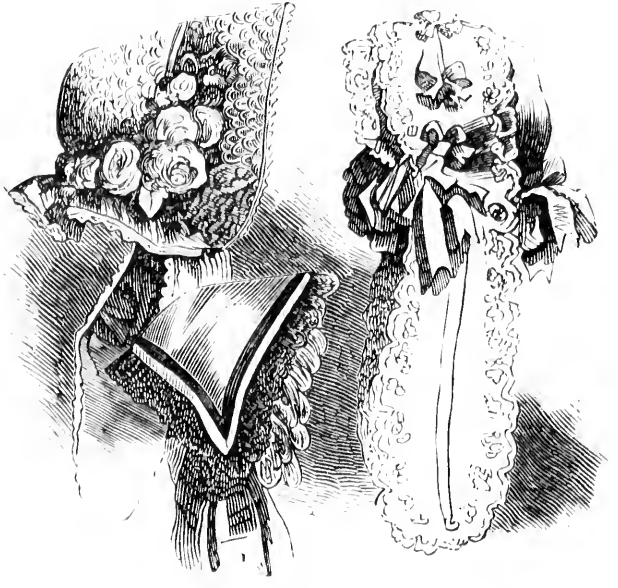
All the principal stitches used in embroidering on canvas have been explained and illustrated by engravings, in the following pages. After the stitches are once comprehended, the work is exceedingly simple.

The work from which the present is chiefly compiled, is dedicated to her Majesty Queen Victoria, and has run through a large number of editions.

The volume to which we now call the attention of our American ladies contains a greater number of patterns than the English work, and more minute instructions concerning the best modes of arranging frames, grounding, and choosing patterns, &c. A number of beautiful articles have also been mentioned that may be worked for presents, or to adorn the boudoirs of ladies.



Head Dress.



Open Worked Straw Bonnet. Morning Cap. Little House Cap.

THE LADY'S

Work-Box Companion

CHAPTER I.

PREPARATION OF FRAMES.

This is a subject which must be carefully attended to, or much unnecessary trouble will be incurred in consequence.

TO DRESS A FRAME FOR CROSS STITCH.

The canvas must be hemmed neatly round: then count your threads, and place the centre one exactly in the middle of the frame. The canvas must be drawn as tight as the screws or pegs will permit, and if too long, should be wrapped round the poles with tissue paper, to keep it from dust, and the friction of the arms, as that is essential to the beauty of the work. It must in all cases be rolled *under*, or it will occasion much trouble in the working. When placed quite even in the frame, secure,

by fine twine passed over the stretchers and through the canvas, very closely; both sides must be tightened gradually, or it will draw to one side, and the work will be spoiled.

TO DRESS A FRAME FOR CLOTH WORK

Stretch your cloth in the frame as tight as possible, the right side uppermost.

The canvas on which you intend to work must be of a size to correspond with the pattern, and must be placed exactly in the centre of the cloth to which it is to be secured, as smooth as possible. When the work is finished, the canvas must be cut, and the threads drawn out, first one way and then the other. It is necessary to be especially careful, in working, not to split the threads, as that would prevent them drawing, and would spoil the appearance of the work. In all cases, it is advisable to place the cloth so as that the nap may go downward. In working bouquets of flowers, this rule is indispensable. The patterns for cloth work should be light and open. It looks well for sofas, arm chairs, &c., but is by no means so durable as work done with wool entirely on canvas.

TO DRESS A FRAME FOR TENT STITCH.

Prepare the frame and canvas as for cross stitch, only not quite even, but inclining the contrary way to the slant of your stitch. This is necessary, as tent stitch always twists a little; but when taken out of the frame, the work will appear tolerably straight

Should it, after all, be crooked, it should be nailed at the edges to a square board, and the work may then be pulled even by the threads, so as to become perfectly straight. The back of the work should then be slightly brushed over with isinglass water, taking care not to let the liquid come through to the right side. A sheet of paper must be placed between the work and the board, and when nearly dry, another must be laid upon it, and the whole ironed with a warm iron, not too hot, or the brilliancy of the work will be destroyed.

Some persons use flour instead of isinglass, but it is highly improper, and should never be resorted to.

CHAPTER II.

MATERIALS FOR WORKING.

Canvas (coarse) eighteen threads to the inch. Work in cross stitch with double wool. This is proper for a foot-stool, sofa-pillow, &c.

Canvas (very coarse) ten threads to the inch. Work in cross stitch, over one thread, with single wool. If used for grounding, work in two threads. This will accelerate the work, and look equally well.

Silk leaves.—If no grounding is required, work in

tent stitch. The pattern should be large in proportion to the fineness of the material. The finer the canvas, the larger the pattern.

Colours.—An attention to shades is of the utmost consequence, as on this, in an eminent degree, depends the perfection of the work. The shades must be so chosen, as to blend into each other, or all harmony of colouring will be destroyed. The colours must be more distinct in tent stitch than in cross stitch, or rather more strongly contrasted, especially in the dark shades of flowers; without attention to this point, a good resemblance of nature cannot be obtained.

Wool (English and German), white, black and various colours. Two, three, four, five, or six shades of each colour, as the nature of your work may require. The same observation applies to silk and cotton, in cases where those materials are used.

Split wool for mosaic work.

Silk. Split Silk. Floss. Half Twist. Deckers. China silk. Fine purse Silk.

Cotton of various kinds.

Gold Twist. Silver Thread. Chenille.

Beads. Thick and transparent Gold. Bright and burnt steel. Silver, plated, &c.

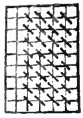
Perforated Cards.

Canvas, called Bolting, for Bead work.

CHAPTER III.

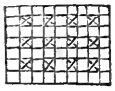
STITCHES.

1. TENT STITCH.



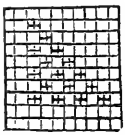
THIS is accomplished over one thread the cross way, and should be done in a frame. In grounding, perform the work the bias way of the canvas, and work from left to right. The tyro cannot be too sedulous in the due acquirement of this elemental stitch.

2. CROSS STITCH.



Let the wool be put across two threads, and the needle down two, working the cross way, and finishing as the work progresses.

5. STRAIGHT CROSS STITCH.

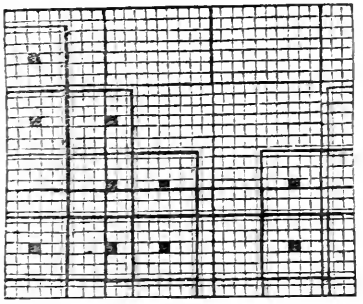


This stitch is the same as Cross Stitch, but is worked the straight way of the canvass; and although on coarse canvas, has a very pleasing and finished appearance. We have before us a flower-piece, fresh as from the pencil of Carl du Jardin, the grounding of which is done in this stitch, and the flowers have an admirable effect.

It is but too much the error of amateurs in Needlework to suppose that flowers cannot be repre-

sented in colours too distinctly *bright ;* but this is scarcely to be wondered at, when the examples of artists in oil and water-colours of the present day are so pernicious on this very score.

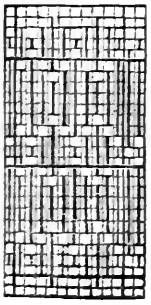
4. WINDSOR STITCH.



Pass the wool over six threads straight, and six threads down, which will present a square when the second row is completed. The pattern *A-la-Vandyck* may be rendered very beautiful by a judicious choice of colours, and of gold and steel beads, forming central points in particular shades. In making bags, a tasteful border should be added.

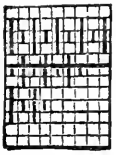
It is desirable that, in contrasting colours, every third interposed should partake of the hues of those on either side.

5. PAVILION STITCH.

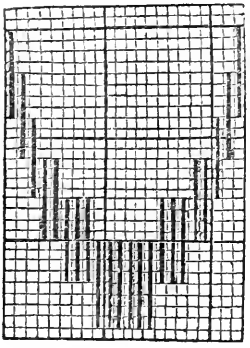


Four threads having been taken straight down, bring the needle down one thread ; after that take two threads, then four, as before, and finish the row. Commence the second row with a stitch in two threads, then take four, and so proceed. Gold beads tastefully introduced have a very pretty effect

6. JOSEPHINE STITCH.



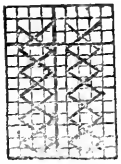
This is a very pretty stitch for bags with gold or silver braid, and is executed in stripes from the bottom to the top Take six threads straight, and proceed to the end of the row; after which take three lengths of braid, and work one of them in Cross Stitch, diamond fashion.



7. BERLIN STITCH.

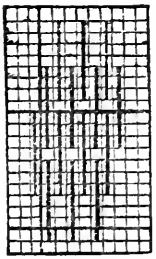
Work this stitch in a scollop, taking six threads straight down. Much of the beauty of it depends upon the contrast of colour (having an eye to harmony) in the threads. The effect should be ascertained before beginning to work.

8. CZAR STITCH.



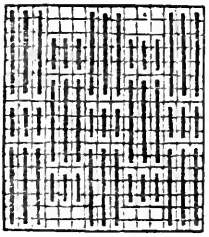
We have heard this called *Economic* Stitch. It is worked over from six or eight threads in depth, and two in width, crossed from right to left. Gold thread should be interposed between each row

9. IRISH STITCH.



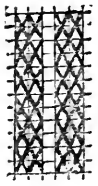
Four, six, or eight threads are to be taken straight, two threads being left between. The second row is to be begun four threads up, between the two threads left on the former row, and in working the third row, take care that the stitches meet the first row. This is a valuable stitch, easily worked into a variety of pretty forms.

10. WILLOW STITCH.



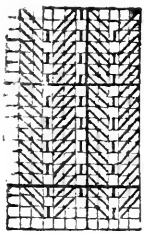
This is sometimes called Basket Stitch, and is effected by placing the needle straight down six threads. As you finish the sixth stitch, take out the needle at the third thread, and cross it over the centre. On doing other six stitches, cross over in the same manner, and so on. It is indifferent what colours are chosen.

11. LONG PLAIT.



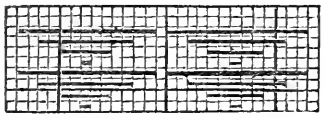
Begin by taking twelve threads straight; work six stitches, slip the needle downward half-way, and then begin another stitch. If striped with gold or silver thread at intervals, where the stitches meet, the effect is very striking.

12. FEATHER STITCH.

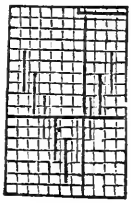


This is done over twelve threads, from left to right, in the same way as Tent Stitch, the next row being turned so as to represent the semblance of a feather. The centre is usually stitched up with gold, silver or silk thread.

13. STITCH A LA VANDYCK.



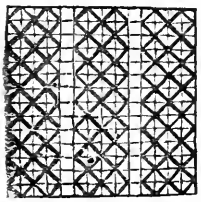
Twelve threads are taken across, and reduced two threads each stitch, till the width agrees with the required depth.



14. POINT STITCH.

Ten threads must be taken straight down the canvas, and as many in the next stitch opposite.

15. SQUARE PLAIT.



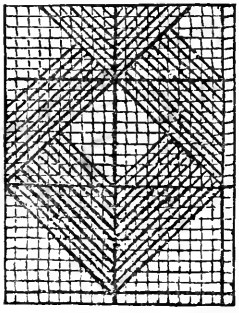
The length-way of the canvas take ten threads deep, and work ten stitches straight; then work ten threads the width of the canvas, and so continue. For the full display of this stitch, bright colours should be placed in opposition.

16. GOBELIN STITCH.

Take two threads in height, and one in width.

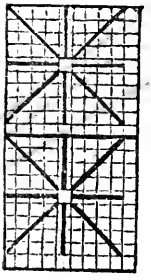
Many beautiful specimens may be seen at the Annual Exhibition of the Aubusson Tapestry.

This stitch formed over Card or Straw placed between two threads of the canvas, has a very pretty effect. Shades of the same colour in vandykes, whether dark blue and gold, scarlet and green, azure and lilac, &c. have a charming effect in bags of different colours.



17. PERSPECTIVE STITCH.

Twelve threads having been counted the cross way, take the needle out with two threads at the top; proceeding after this fashion to take seven stitches, finishing with any appropriate colour, and filling in with silk.



18. A STAR.

Six threads must be taken four opposite ways, and after that four stitches between a bead in the centre of each. The stars should be judiciously varied in colour, and worked in silk canvas.

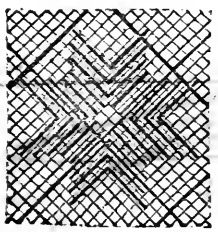
19. VELVET STITCH.

Three rows are to be worked downwards of Cross Stitch, leaving four threads. Three rows more of Cross Stitch are then to be executed; and so proceed till it is finished. Over the space that is left, work (over strips of whalebone) with four threads, Economic Stitch double crossed at each end, and cut down the centre with a pen-knife. This has the effect of velvet in lines, and is very elegant.

20. SERPENTINE STITCH.

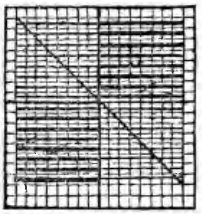
This is sometimes called *Spiral* Stitch, and is executed by taking five threads straight; after that, five stitches on two ascending threads; then one stitch on nine ascending threads, and five as before. In descending, take five stitches on two threads, one stitch on nine, five on two ascending, five descending, and so on to the end. The fifth stitch is the top stitch of each row.

21. DOUBLE STAR.



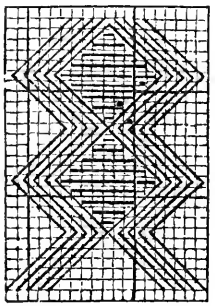
Stitch on two threads crossway, twenty-two stitches square, on silk canvas. Taking eight threads each way, commence the star in the centre. Bright colours are desirable, with a brilliant centre of silver, gold, or steel beads.

22. CROSSED LONG STITCH.



Ten or twelve threads deep must be taken, and worked to the required width of canvas. Continue the next row in the same manner, and with gold or silver thread, cross every eight or twelve stitches throughout the pattern.

The introduction of gold and silver thread has a surprisingly beautiful effect, provided the substrata of colour are such as to give it relief. Gold allies well with green; silver with blue or purple. The more vivid tints may be approximated by the shades of colour introduced between them.

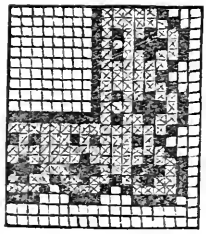


23. FANCY STITCH.

Over any number of threads take five stitches, reverse the canvas, and work other five to meet them; which leaving a space of canvas of diamond form, rich coloured silk can be tastefully filled in.

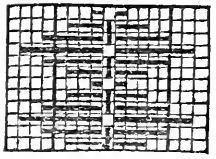
24. LACE STITCH.

This is one of the most beautiful in the whole range of stitches, and is commonly executed in black Chantilly silk, both in cross stitch and in



straight stitch, so as to arrive at a sort of dice pattern, and the edge is finished in wool in cross stitch. A resemblance to a pearl edge is given by taking two threads straight beyond the pattern.

25. PRINCESS STITCH.



You must begin with two threads, and increase two each way till fourteen threads are covered; after which commence again on two threads, and increase to fourteen as before. Variety of colour should be alternated.

26. HOHENLINDEN STITCH.

Begin by taking eight threads down the canvas and increase the stitches one thread each way up to twelve threads; after which decrease to eight. Proceed thus: the second row being commenced with twelve threads which meet the long stitch in the first row. After this, the diamond space which remains must be worked in gold-coloured silk, either as plate, or in an opposite direction to the first row.

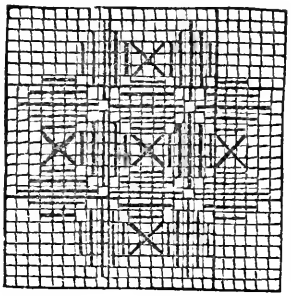
To a German Princess, as remarkable for her beauty as for those amiable traits which captivated one of the bravest and most accomplished men of his day, we must refer the invention of this—the Hohenlinden Stitch.

27. CANE PATTERN.

Ten threads being taken across the canvas, leave one thread between each stitch to the end of the row. After this, take four rows of Irish Stitch down the canvas in shaded colours, which may be varied throughout.

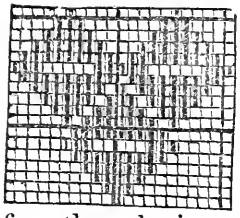
The rapidity with which this stitch can be worked, and the finish and neatness of its general effect, render it one of the most useful employed. Its narrowness is suggestive of that kind of bordering which would interfere least with the bolder and more massive character of subjects forming the central portions of the work.

28. SUTHERLAND STITCH.



This Stitch has a very charming effect worked as plate, with beads in the spaces worked with gold or silver thread. Having taken twelve threads the width of your canvas, reduce a stitch one thread each way for six rows, the last being on one thread. Proceed thus, executing the next row in the same manner, the stitch being the long way of the canvas.

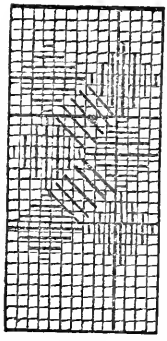
29. DARMSTADT PATTERN.



Take one stitch straight over two threads, increasing two threads each way until six threads are covered: the needle must be taken out at the centre of the last stitch. Now take four threads, increase to six—decrease—form a diamond; and work up the space in its centre with silver or gold thread, or steel beads.

It is scarcely possible to form a conception of the effect produced by this pattern when the colours are skilfully selected, unless it be seen on a larger scale.

30. PALACE PATTERN.



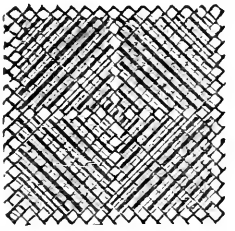
For this very pretty pattern, one stitch must be taken over two threads, the long way of the canvas, one thread being increased each way until eight threads are crossed,—then decrease to two threads. Proceed in the same way for the next diamond, filling in the spaces with silk in bright colours.

This is one of those designs which never wearies the eye, possessing within itself great variety of outline; and so natural is its arrangement, that notwithstanding the angularity of its character, it never offends by the obtrusiveness of one portion over another.

3. PLAID PATTERNS.

These are copied from ribbons, and worked in cross stitch.

32. DIAMONDS.



Two threads are taken across the canvas, increasing one each way to fourteen, and decreasing similarly, progressing throughout in the same way. For the next row two threads are to be taken down the canvas, increasing and decreasing alternately. Finish with steel, silver, or gold beads, or all three.

33. ROULEAU EDGING.

Procure a "Rouleau fork," wind the wool sixteen times round, take it off and fasten it by a stitch of wool. Ends of twine being fixed to a leaden cushion, the bows are placed between them, and are confined in their position by tying the strings.

Our Parisian neighbours have the art of varying the effect of this kind of edging with surprising taste. No people are more skilful in the juxta-position of colours, which may arise from the facility which they enjoy for seeing the best works of art

ALGERINE WORK.—This work much resembles a Venetian carpet, but is finer; it looks best done in

very small patterns. It is worked over cotton piping cord, the straight way of the canvas; the stitches are over three threads. You work as in raised work, putting the colours in as you come to them, and counting three stitches in width as one stitch, when you are working Berlin patterns. The proper canvas is No. 45, and the cord No. 00. It is proper for table mats, and other thick kinds of work.

To Fill up Corners.—Work in any stitch you prefer, and shade in accordance with the subject. In these, and ornamental borders, &c., there is much room for the development of taste and judgment. In all that you undertake, it will be well for you to recollect that nothing is lost by taking time to think.

CHAPTER IV.

SPECIAL INSTRUCTIONS FOR WORKING ON CANVAS.

INSTRUCTIONS IN GROUNDING.—Care must be taken in grounding to make the effect of contrast very conspicuous. Thus, if you ground in dark colours, your pattern should be worked in shades of a light and lively tint; for those in which dark shades predominate, a light ground is indispensable. The canvas for white grounding should be white, and if for dark grounding, a striped fabric is employed; the stripes will sometimes appear through the wool. To prevent this it will be necessary to rub over the surface with a little Indian ink water, previous to commencing working, but care must be taken not to let the mixture run into the edge of the work, and it must be quite dry before you commence grounding. A camel's hair brush is best for this purpose. In working in cross stitch, it is best to do so on the slant, working from right to left across the canvas, and then back again. This is preferable to crossing each stitch as you proceed, and gives an improved appearance to the work. If you work in tent stitch, work straight, or your performance will be uneven when taken out of the frame. In all cases, begin to ground from the centre, and work outwards, taking care to fasten off as you finish with each needleful, which should not be

too long, as the wool is liable to get rough and soiled. It is also necessary to have them irregular as to length, to prevent the fastenings coming together, which they will be apt to do, if this suggestion is not attended to. For working in tent stitch with single wool, the canvas must not have more than fourteen threads to an inch; for cross stitch you must have a canvas not coarser than twenty-two threads to an inch; for the former, you will for every two and a half square inches require a skein of wool; in the latter case a skein will cover two inches. Following this calculation, you can easily ascertain the quantity of wool required for any piece of work, and it is advisable to purchase all your wool at the same time, otherwise you will have much trouble in matching the shades. An attention to these instructions will soon make you a proficient in the grounding department of the art.

Working Figures.—This is at once one of the most difficult, and at the same time one of the most pleasing tasks, which the votary of fancy needlework will have to perform; they generally produce the best effect, when worked in wool and silk, with a judicious mixture of gold and silver beads. The hair and drapery should be worked in cross stitch; and the face, neck, and hands, in tent stitch; working four of the latter, for one of the former. To obtain the proper tints for the face, &c., is no easy task; but it *must* be carefully attended to, as almost the whole beauty of the work depends upon it. The shades, in these parts of the figure, must

be extremely close; indeed upon the shading of the features, the perfection of the performance mainly depends. The drapery also demands considerable care: the shades must be very distinct, particularly the lighter ones, in the folds of the dress; and the back ground should be subdued, as much as possible, that a proper prominence may be given to the figure; this object will be aided considerably, by working in the lighter shades in silk; and representations of water, or of painted glass, should be worked in the same material. The intention of the fair worker should be to give to her performance as near an approximation to oil painting as possible.

Raised Work.—This should be done with German wool, as it more nearly resembles velvet. For working flowers, you must have two meshes, one-seventh of an inch in width, and the pattern must be worked in gobelin stitch. Be careful not to take one mesh out, until you have completed the next row. You work across the flowers; and in order to save an unnecessary waste of time, as well as to facilitate your work, it will be best to thread as many needles as you require shades, taking care not to get the various shades mixed together. This is the more needful, as you cannot, as in cross stitch, finish one shade before commencing another.—When the pattern is worked, cut straight across each row, with a pair of scissors suitable to the purpose, and shear the flower to its proper form.

For working animals or birds, you must have

three meshes; the first, one quarter, and the third one seventh of an inch; the second must be a medium between these two. You will require the largest for the breast, and the upper parts of wings. Cross stitch may be employed in working the beak, or feet, and is indeed preferable. You can work leaves, either in cross stitch or in gobelin stitch, as taste or fancy may direct. You may work either from a drawing on canvas, or from a Berlin pattern, but the latter is decidedly to be preferred.

Working Berlin Patterns.—For these patterns, it will be necessary to work in canvas of eighteen or ten threads to the inch, according as you may desire the work to be larger, or of the same size as the pattern. And it must be borne in mind that all the patterns are drawn for tent stitch, so that if you work in cross stitch, and wish to have it the same size as the pattern, you must count twenty stitches on the canvas, for ten on the paper. The choice of colours for these patterns is a matter of essential importance, as the transition from shade to shade, if sudden and abrupt, will entirely destroy the beauty of the design. A natural succession of tints, softly blending into each other, can alone produce the desired effect. In working flowers, five or six shades will be required; in a rose, or other large flower, six shades are almost indispensable; of these, the darkest should form the perfect centre, then the next—not prominently, though perceptibly—differing from it, and then the next four to the lightest tint; the whole to be so managed as

to give to the flower that fulness and distinctness which its position in the design demands. For small flowers, so many shades are rarely necessary. The two darkest shades should be strong, the others soft; this secures sufficiency of contrast, without impairing that harmony of tints which is so indispensable. You must recollect, that for work done in tent stitch, a greater contrast of shade is required than for that done in cross stitch. This remark should never be lost sight of. A proper attention to the shading of leaves is also indispensable; the kinds of green required for this purpose, are bright grass green for a rose; saxon green for lilies, convolvolus, peonies, &c.; French green for iris, marigold, narcissus, &c.; and for poppies, tulips, &c., a willow green, which has a rather bluer tint than French green is generally; and for leaves which stand up above the flowers, or near them, it is proper to work the tips in a very light green, as reflecting the rays of light: the next shade should be four times darker, or three at the least, the next two, then the fourth shade two darker than the third, and the fith two darker than the fourth. Take care that the veins of leaves be distinctly marked, and those which are in the shade should be darker than those upon which the light falls, and of a colour having a bluish tint; a few worked in olive green will have a fine effect. The stalks of roses, &c., should be worked in olive brown, or a very dark green. White flowers are often spoilt by being worked of too dark a shade; if you do not work with silk, you may obtain two distinct

shades of white, by using Moravian cotton and white wool; these combined with three shades of light stone colour, the second two shades darker than the first, and the third darker than the second, in the same proportions, will produce a beautiful white flower, which if properly shaded by leaves of the proper tints, will have a most beautiful appearance. The lighter parts of all flowers in Berlin patterns, may be worked in silk, and in many cases, this is a decided improvement, but it should never be introduced in the leaves; here it would be out of place. We again repeat, beware of servile copying; try to engage your own judgment in this work, and remember that to become used to think and to discriminate, is one of the most valuable acquisitions that a young lady can attain.

For bottle stand, or any small piece of work, star patterns are very beautiful. The materials proper for working them are silk and wool, with gold or any other kind of beads, and gold thread or twist. For foundations, you may use either velvet or silk canvas.

Small sprigs are pretty for work which is not too large; chenille is proper for the flowers, and the stalks and leaves look best in silk; a few gold beads add to the effect.

For large pieces of work, medallion patterns are much used, and produce a good impression on the eye; the outline is to be traced in brilliant silk, and for the centre employ two shades of the same colour, working half in each shade; the medallion

should be placed upon a white field, and the whole grounded in a dark colour, which harmonizes well with the design of the pattern.

GOBELIN.

If you work on coarse canvass, adopt the same contrast of shades as you employ in cross stitch; if the material be fine, you must shade as in tent stitch.

PATTERNS ON CANVAS.

Employ for canvas, four or five shades, beginning with the darkest, and softening gradually into a lighter tint, till you come to the lightest, following the distinction of contrast exhibited by the Berlin patterns. If you wish to introduce silk into any part, it will be best to work it in last. Be careful to avoid taking odd threads, if you work the pattern in cross stitch.

ARMORIAL BEARINGS.

Work the arms and crest in silk, as brilliancy is the thing here principally required. It will be proper that the scroll should be worked in wool. The contrast will have a pleasing effect.

LANDSCAPES.

These may be rendered extremely beautiful, if properly managed. The trees in front should be

much lighter than those seen in the back ground, and great care should be taken to prevent the latter having too blue a cast, as this renders them unharmonious when contrasted with the sky. Represent water by shades of a blue grey; the sky should be a serene blue, with much closeness, and mingled with clouds composed of various tints of white and a yellow drab. If mountains are seen in the distance, they should be of a grey lavender tint, and some living animal should, in nearly all cases, be introduced. The presence of a cow, sheep, &c., gives life and animation to the view.

MOSAIC WORK.

If you work with wool, cut it into short lengths and untwist it. No wool can be procured sufficiently fine for this kind of work. If you work with silk, the finest floss is preferable to any other; split silk would be found extremely inconvenient, and the work would not look so well. Care must be taken that the shades are *very* distinct, or they will appear jumbled and unsightly. It will also be necessary to fasten off at every shade, and not to pass from one shade to another, as in that case, the fastenings would become visible on the right side, and thus impair the beauty of the performance. In working a landscape, some recommend placing behind the canvas a painted sky, to avoid the trouble of working one. As a compliance with such advice would tend to foster habits of idleness and deception, and thus weaken that sense of moral pro-

priety, which should, in all we do, be ever present with us, as well as destroy that nice sense of honour and sincerity which flies from every species of deceit; we hope the fair votaries of this delightful art, will reject the suggestions with the contempt it merits.

GEM, OR SET PATTERNS.

For this kind of work ground in black or dark wool, and work the pattern in silks, as distinct and bright as possible, and with the utmost variety of colours. The beauty of these productions depends chiefly upon their brilliant and gem-like appearance.

PERFORATED CARD.

The needles must not be too large, or the holes will be liable to get broken. The smaller ones must be worked in silk; the larger patterns may be done either in silk or wool. Sometimes the flowers are worked in Chenille, and the leaves in silk; this gives to card cases, &c., a beautiful and highly ornamental appearance.

BEAD WORK.

Use the canvas called bolting; and work two threads each way on the slant, with china silk, taking especial care that the beads are all turned the same way, that the whole may appear uniform. Work the pattern with thick beads and ground

witn transparent ones. You must, in this kind of work, have as few shades as possible.

BRAID WORK.

Trace this pattern in the material, and proceed with the various shades from the outline or lightest, to the darkest, till the whole is completed. In this work only two shades are required for leaves, and three for flowers; make the points as sharp as possible, and in turning them, work one stitch up close to the point where you turn the braid, and another immediately afterwards, to keep it in place. Vein the leaves in a bouquet with pure silk, use gold twist in finishing, as taste may direct; and in fastening, draw the braid through the material. The best instrument for this purpose, is a Chenille needle. In braid work and applique, only one stitch must be taken at a time, or the work will appear puckered.

RUG BORDERING.

When we descend into the arena of domestic utility, it is vastly surprising in how many ways the Art of Needlework adapts itself to comfort and to ornament. We may presume carpets to be too unwieldy for the management of fair fingers; but *rugs* come within the compass of the fair Artist's skill and taste. Many of the borderings completed by English ladies are quite equal to the laboured productions of the *Gobelins;* and are, of course, at

all times superior to those which emanate from the loom.

Use a wooden mesh, about an inch and a quarter in width, grooved. The *materiel* is passed over the mesh, and worked in cross-stitch. A kind of worsted called slacks is used for this purpose, six or eight times doubled; leave three threads between each row, and six or eight rows are generally required to form the border. Turquoise or Tulip wood stands are more generally in use than this bordering.

WIRE WORK.

It is desirable that the insterstices should correspond with those of the canvases employed in needlework, or a coarseness of surface will be inevitable. Baskets, &c. are usually dark in colour as the ground for embroidery: but why not adopt lighter colours? Dead silver, for instance; or dead gold (the wire being washed with a preparation of gold or silver) would be of great beauty, and, if desired, the upper rim or other enrichments might be burnished.

In doing work of this description, you must be careful to wash it well with sponge previously to working, or the paint will soil your silk or wool. There are a great many pretty forms for fruit and other baskets which look well finished off with cap chenille, a small wreath for the pattern being worked around the basket. There are also very pretty blotting books, note cases, &c., done in this way,

lined with silk, and filled with blotting paper of different colors.

CHAPTER V.

ARTICLES OF LUXURY THAT MAY BE WORKED ON CANVAS.

GOTHIC CHAIRS

For dark-framed chairs choose light patterns; tent stitch being grounded in cross stitch, as may be seen in the private apartments at Windsor Castle. Sometimes a sort of cushion is inserted in the back, and the whole is done in cloth or satin, and the canvas withdrawn. Flower embroidery, gem patterns, and braiding, are all made use of in this description of work.

BOX OTTOMANS.

These should be made up with a deep fringe, and may be of any size in harmony with the rest of the furniture. Foot Ottomans should be sixteen inches square

CHEVAL SCREENS.

Either in flowers or figures, this piece of furniture has a very elegant appearance. Sobriety of colour, when figures are introduced, should always be studied. The same may be said of Pole screens. Candle Screens should be mounted in silver or gilt. Hand Screens should be worked in wire, card-board, or canvas, mounted with velvet or Mosaic leather.

URN STANDS.

These are now made in electro-plated frames, or those of rosewood, the needlework being in the centre.

SETTEES.

These should be executed in cloth, thirty-three inches long and twenty-six wide.

BORDERS FOR TABLE COVERS.

Silk velvet covers worked round the borderin gold braid and embroidered flowers, and finished with a rich fringe, present an exquisite *coup d'œuil*,—witness those at the mansion of the duke of Buccleugh in Whitehall Gardens.

If we may judge from the paintings of interiors in the olden time, similar embellishments were in high favour.

SOFA PILLOWS.

Work the squares of canvas with flowers in preference to any other pattern, and finish with damask, trimming with silk cord, tassels, &c.

There are few subjects on which more taste may be exercised than on these. A certain fulness approaching to largeness is desirable in the design, otherwise the pillow will be lost in the more massive attributes of the sofa itself.

WEIGHT CUSHIONS.

These may be obtained ready-made, and afterwards covered with any variegated pattern of needlework. They are very useful.

WIRE BASKETS.

These should be of silver wire, and worked in silk

POOL BASKETS.

Should be worked from a Berlin pattern, and trimmed with Chenille.

BLOTTING BOOKS.

After being worked on electro-plated gold wire, these should be lined with silk, and the blotting paper (azure is a pretty colour) inserted.

SLIPPERS.

Are worked in embroidery, on canvas, satin, or soft kid.

ORIENTAL CARPETS.

For *Pic-nic Carpet* seats, the parts are usually worked separately, and then sewed together. *Smoking Carpets* are of various sizes and shapes, and are useful to place upon a lawn in fine weather. They are wadded and quilted at the back. Any pattern may be adopted, but flowers are the most appropriate.

FIRE-SIDE CAPS.

These are worked in gems, or flowers, or velvet. Embroidery and gold braid are also adopted. There are several pieces joined together to fit the head, and at the top is a handsome tassel.

BRACES.

These are worked on silk canvas, and commonly in silk. The flowers must be made to meet at the half of each brace. The leathern portions, which may be purchased separately, are then to be added.

ELBOW CUSHIONS.

These are filled with down, finished at the back with silk, and trimmed with cord.

HINTS UPON TINTS.

THERE is no little difficulty in selecting canvas appropriate to the intended pattern. Eighteen threads to the inch is a canvas fitted to a pattern about ninety-five stitches square: and this latter should be worked in cross-stitch, with wool doubled. Ten-stitch should be used on silk canvas, when grounding is required, the pattern being large in proportion.

As to COLOURS, much judgment is required in their election, as to differences and distinctness of shade, the transitions not being too sudden, or the work will have a broken and inharmonious aspect. It is very difficult to give directions on this subject, as every kind of work differs as to the treatment required; but it may be safely stated that the same good taste which prevails in Water Colour Painting, should preside in Fancy Needlework, with this exception, that greater depth and brilliancy may legitimately be aimed at. Remember, as a special rule, that where the stitches are *small*, the colours will not show so obviously, and therefore stronger contrast will be indispensable.

It requires much discrimination to give a natural hue to *leaves*, and, at the same time, to effect such contrasts as will give a due relief. Portions of each should be much lighter than others, and in the grouping a mass should be thrown into shadow *un-*

der the bright leaves; such shadow being composed of dark green, blended with neutral tint. Silks should only be introduced in the flowers, and chiefly in the lightest portions of them; white exacts considerable management, as it should be shaded off with exquisite delicacy, by means of tints that have much white in them.

In coats of arms and crests, these precautions are unnecessary for the most part, as distinctness and brilliancy are the main qualities demanded. The effect is truly beautiful. Colours have an exceedingly good effect on perforated card; and many ladies adopt this material, working in silk or chenille, and sometimes in wools. In *Bead* work, a canvas, called *bolting*, is in request, as it is of sufficient strength. Use transparent beads for the grounding, and be very careful that the beads all turn the same way. Beads of all colours, and of every metal, in its most brilliant form, may be obtained.

GENERAL REMARKS.

1. The best Wool is that from Saxony, which is derived from the Merino. The late King paid much attention to improving the quality, and much increased the importations of Sheep from Spain.

2. Floss Silk is commonly used in Fancy Needlework.

3. Of Gold: the fabrics used are, *Passing* (a thin thread); *Cord* (two or more threads, twisted); *Braid* (plated material); and *Bullion* (a smooth tube, exquisitely twisted); *Spangles*, *Lama*, or *Paillet* (gilt plate, very thin); *Beads* and *Fringes* are also used.

4. Mother of Pearl, in various forms; and also the scales of certain Fish, are used decoratively.

5. Chenille is in common use: the shades should be close.

6. Braid — Russian, French, Round: and Union Cord is much employed.

7. Paillettes of polished steel are very pretty in purse-work.

8. Canvases of *Silk*, *Cotton*, *Thread* or *Woollen* are employed; but woollen canvas does not look by any means so rich as work *grounded*. French *Flat* embroidery, in silk canvas, is much in vogue.

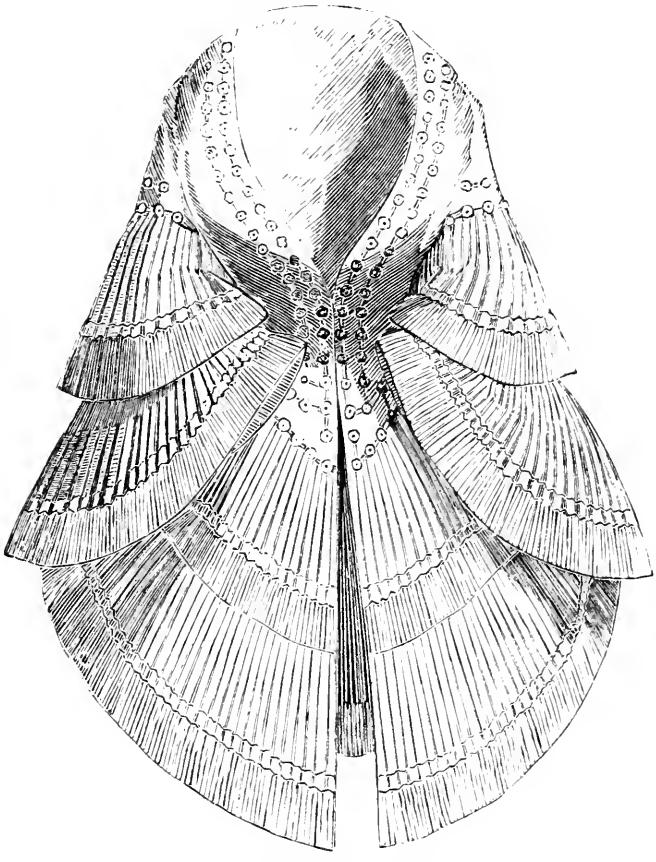
ROYAL AND NOBLE LADIES

WHO HAVE EXCELLED IN NEEDLE-WORK.

There are many reasons why the employment of the Needle in Embroidery, &c. should enjoy a very eminent popularity; for while it charms away the loneliness of solitude, it adds to our stock of useful possessions. Moreover, it is attended by no fatigue, and agreeably excites the imagination and inventive faculties. No wonder, therefore, that the Royal and Highborn have in all ages favoured so delightful an occupation.

In many works we find it recorded that the ladies of Greece were famous for their labours in tapestry, and that embroidery more particularly contributed to adorn the person. The standards, also, which flaunted o'er the battle-field, were equally the care of the gentler sex. That of the "Raven," woven by Danish Princesses, and so much dreaded by the opponents of the Sea Kings, is of historical notoriety. Among other examples of admirable needlework by the beautiful Adelicia, Queen of Henry the First, was a standard of silk and embroidery, subsequently captured at the Battle of Duras, and placed in the cathedral at Liege.

As holding the mirror up to one of the most important events recorded in our annals, the Ba-



SAPPHO-PARDESSUS.

Silk, with moving passementeries: trimmings to match, gaufred and edged with fringe.

yeux Tapestry of Queen Matilda is a most curious and magnificent specimen of the Art. There has been some dispute among antiquaries as to the exact origin of this celebrated production, but the discussion has terminated in confirming the fact that the wife of the conquerer Duke William, wrought the "Historie" in honour of her illustrious husband. It is truly a "painting with the needle" of the highest class, and forms one of the best groundworks for correct data as to the manners, customs, and dress of the period—that is, the year 1666. The length of this great work is 228 feet and the breadth twenty inches and an eighth. It is now kept in the Town Hall, Rouen, and is preserved with much care; but at the period of the great revolution it was in danger of being utterly destroyed, by being employed instead of canvas as a cover for artillery. Fortunately, a priest concealed it, and it was subsequently placed by Napoleon under the charge of Denon, and exhibited in Paris and elsewhere, in order to stimulate the people in favour of a second attempt to invade and conquer England.

The material on which this work is executed is white cloth, and the design is completed in coloured worsteds. The colours are few, but are generally appropriate,—the cloth itself being left for flesh tints. There is an allegorical border; and the events are rendered distinct, and therefore more easily apprehended, by a tree, the entire depth of the canvas, at intervals. The names of the persons represented, and of the immediate action, are

also given; so that a two-fold appeal is made to the comprehension of the spectator.

Not only does this famous production throw much light upon the customs of the time; it also furnishes a clue to the European origin of needle-work of this description; for the excellence to which it had arrived long *prior to the Crusades*, makes it evident that France and the Netherlands were not indebted to the East for its introduction.

The earlier and principal establishments were at Valenciennes, Brussels, Bruges, and Antwerp; but the most admired productions were probably those of Arras. The Gobelins manufactory was established in France by Sully, in the reign of Henry the Fourth. It was, however, in the reign of Louis the Fourteenth that the productions of this royal factory became celebrated; and they have since that time achieved, periodically, an increased renown.

The Gobelin copies after Julio Romano and Raphael are the most exquisite works in their kind that the world can boast.

After having said thus much of the moderns, and their advancement in this branch of Art, it would ill become us to overlook the glorious productions of Needle-Work among the chosen people of God.

The daughters of Jerusalem prided themselves on the garments worked by them for the conservation of their religious rites, and in that most sacred performance the "veil." It was of linen, embroidered with every possible device of flowers, so that the ground-work was no longer visible. Beautiful

and accomplished maidens! ye have passed away and so also have the pious labours of your hands; but God and nature are still watchful over the scenes of so much glory, combined with so much suffering and of change!

THE LADY'S

SELF-INSTRUCTOR

IN

MILLINERY, MANTUA MAKING,

AND ALL BRANCHES OF

PLAIN SEWING.

WITH PARTICULAR DIRECTIONS FOR CUTTING OUT DRESSES, &c.

Illustrated with Fourteen Engravings.

PREFACE.

The dress of a lady has been styled, and not improperly, the "index of her mind." She cannot, therefore, be too careful to make the index a true one, and one which the eye of an observer would peruse with pleasure.

The charms of every woman are heightened by a neat and becoming attire; and her costume can never be so becoming as when planned by herself, if not entirely made by her own hands.

A knowledge of Millinery and Mantua Making may therefore be ranked amongst the accomplishments most useful to a highly educated woman. In the following little volume such minute instructions in the art of mantua making have been given, that every lady may, with but little practice, become her own dress-maker. And if she prefers the assistance of others, she will, by a perusal of the work, gain that information which will enable her to superintend their labours.

Millinery is one of the most difficult branches of needlework. To become a successful milliner, not only practice is required, but some natural taste for the occupation. We have endeavoured to lay down a few certain rules, and to simplify our instructions in such a manner that the most inexperienced may comprehend them.

Many valuable stitches will be found under the head of *Plain Needlework*, with explanatory remarks and engravings, which will render them comprehensible to persons least accustomed to the use of the needle.

THE LADY'S SELF-INSTRUCTOR

IN

Millinery, Mantua-Making, Etc.

CHAPTER I.

EXPLANATION OF STITCHES.

HEMMING.—Turn down the raw edge as evenly as possible. Flatten, and be careful, especially in turning down the corners. Hem from right to left; bring the point of the needle from the chest towards the right hand. Fasten the thread without a knot, and when you finish, sew several stitches close together, and cut off the thread.

MANTUA-MAKER'S HEM.—You lay the raw edge of one of your pieces a little below that of the other; the upper edge is then turned over the other twice, and felled down as strong as possible.

SEWING AND FELLING.—If you have selvages, join them together, and sew them firmly. If you have raw edges, turn down one of the edges once, and the other double the breadth, and then turn half of it back again. This is for the fell. The

two pieces are pinned together face to face, and seamed together; the stitches being in a slanting direction, and just deep enough to hold the separate pieces firmly together. Then flatten the seam with the thumb, turn the work over, and fell it the same as hemming. The thread is fastened by being worked between the pieces and sewn over.

Running.—Take three threads, leave three, and in order that the work may be kept as firm as possible, backstitch occasionally. If you sew selvages, they must be joined evenly together; but if raw edges, one must be turned down once, and the other laid upon it but a few threads from the top. It is, in this case, to be felled afterward.

Stitching.—The work must be as even as possible. Turn down a piece to stitch to, draw a thread to stitch upon twelve or fourteen threads from the edge. Being thus prepared, you take two threads back, and so bring the needle out from under two before. Proceed in this manner to the end of the row; and in joining a fresh piece of thread, take care to pass the needle between the edges, and to bring it out where the last stitch was finished.

Gathering.—You begin, by taking the article to be gathered, and dividing it into halves, and then into quarters; putting on pins to make the divisions. The piece to which you are intending to gather it, must be gathered about twelve threads from the top, taking three threads on the needle, and leaving four; and so proceeding alternately until one quarter is gathered. Fasten the thread by twisting it round a pin; stroke the gathers, so

that they lie evenly and neatly, with a strong needle or pin. You then proceed as before, until all the gathers are gathered. Then take out the pins, and regulate the gathers of each quarter so as to correspond with those of the piece to which it is to be sewed. The gathers are then to be fastened on, one at a time; and the stitches must be in a slanting direction. The part to be gathered, must be cut quite even before commencing, or else it will be impossible to make the gathering look well.

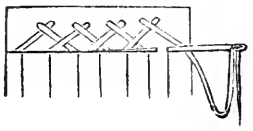
Double Gathering, or Puffing.—This is sometimes employed in setting on frills, and, when executed properly, has a pretty effect. You first gather the top in the usual way; then, having stroked down the gathers, you gather again under the first gathering, and of such a depth as you wish the puffing to be. You then sew on the first gathering to the gown, frock, &c. you design to trim, at a distance corresponding with the width of the puffing, and the second gathering sewed to the edge so as to form a full hem. You make a double hem, if you please, by gathering three times instead of only twice; and one of the hems may be straight, while the other is drawn to one side a little. This requires much exactness in the execution, but, if properly done, it gives a pleasing, variety to the work.

German Hemming.—Turn down both the raw edges once, taking care so to do it as that both turns may be towards your person; you then lay one below the other, so as that the smooth edge of the nearest does not touch the other, but lies

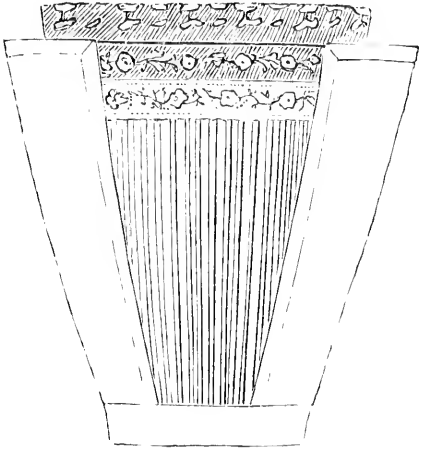
just beneath it. The lower one is then to be hemmed or felled to the piece aginst which you have laid it, still holding it before you. You are next to open your sleeve, or whatever else you have been engaged upon; and laying the upper fold over the lower, fell it down, and the work is done.

Whipping.—You cut the edge smooth, and divide into halves and quarters, as for gathering. You then roll the muslin, or other material, very lightly upon the finger, making use of the left thumb for that purpose. The needle must go in on the outside. The whipping cotton should be as strong and even as possible. In order that the stitches may draw with ease, they must be taken with great care. The roll of the whip should be about ten threads.

Herring-Boning.—This is generally employed in articles composed of flannel, or other thick material. The edge is to be cut even, and turned down once. You work from

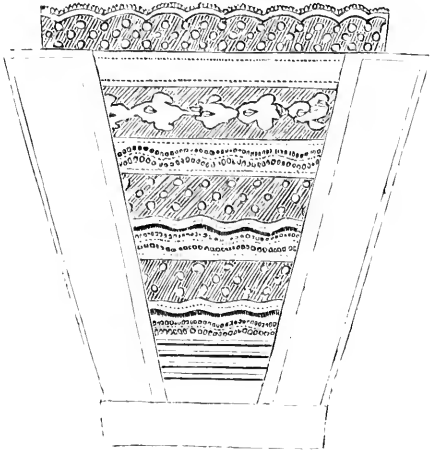


left to right, thus: put your needle into the material, and take a stitch of two or three threads as closely as possible under the raw edge, and bring the needle half way up that part which is turned down, and four or five threads towards the right hand—make another stitch, and bring down the needle; thus proceed until the work is completed. This stitch is something like the backbone of a fish, and is sometimes used as an ornament for children's robes, and at the tops of hems, &c. It looks both neat and elegant when carefully executed.



FRONT OF CORSET.

Body plaited in numerous small plaits trimming at the top of Valenciennes in serting and embroidered muslin.



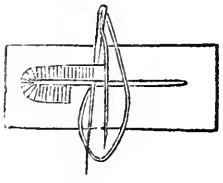
FRONT OF CORSET.

Trimmings of Pompadour lace, with alternate insertings of the same lace, and of Jaconet embroidered *au plumetis*.

FANCY HERRING-BONING.—This is the same as common herring-bone, only that it is done in a perpendicular manner, instead of from right to left; and the thread is brought round behind the needle, so as to finish the work in a more tidy manner. It has an exceedingly neat and pleasing look when well executed.

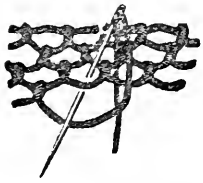
DOUBLE HERRING-BONING.—This pattern is a kind of double herring-bone on each side. The engraving will give a better idea of this stitch than any description we could give. Great care being required to keep the pattern even, it is advisable to run a tacking-thread, as a guide, down the middle of it.

BUTTON-HOLE.—These should be cut by a thread, and their length should be that of the diameter of the button. In working, the button-hole is to lie lengthwise upon the fore-finger; and you begin at the side which is opposite to the thumb, and the furthest from the point of the finger on which it is laid. The needle must go in on the wrong side and be brought out on the right, five threads down. To make the stitch, the needle is passed through the loop before it is tightened or drawn closely. Care must be taken in turning the corners, not to do it too near; and, in order that a proper thick-



ness may be obtained, it is necessary that the needle should go in between every two threads. Making button-holes requires great care and attention.

FANCY BUTTON-HOLE STITCH.—This resembles a very wide button-hole stitch, and is very neat for the fronts of bodies, likewise for the bands and shoulder-bits, and above the broad hems and tucks of frocks.

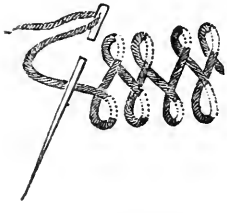


CHAIN STITCH.—In making this stitch, you are to employ union cord, bobbin, or braid, whichever you deem most suitable.—Make a knot at the end, and draw it through to the right side. While you put in the needle, let the end hang loosely, and bring it out below, so as to incline a little toward the left. Pass your needle over the cord as you draw it out, and this will form a loop. In drawing out the mesh, you must be careful not to draw the stitch too tight, as that would destroy the effect. You proceed in the same manner to form the next and each succeeding loop; taking care to put the needle in a little higher, and rather more to the right than in the preceding stitch, so that each loop begins within the lower part of the one going before it, and you thus produce the resemblance of a chain.

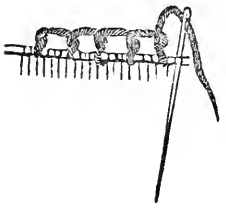
CHAIN STITCH, ON GATHERS.—This looks well if worked in colored worsted or cord. Two gathers are taken up for each stitch, taking care always to take one of the previous stitches and one new gather on the needle at the same time.

FANCY CHAIN STITCH.—The only difference between this and common chain stitch is that very little of the cord is taken up on the needle at a time, and the stitches are far from each other. Its appearance will be varied accordingly as you put in the needle to slant little or much. If you work it perfectly horizontally, it is button-hole stitch.

CORAL PATTERN.—This requires great accuracy in the working, and it is advisable for the inexperienced to run lines in long stitches, to fix the middle and outsides of the pattern. It may be best understood from the engraving, merely observing that the stitch is begun on the left hand, and continued alternately from left to right, always pointing the needle toward the centre. It is very suitable for the waistbands of children's frocks, the tops of broad hems, &c.



FANCY BOBBIN EDGING.—This is formed by a succession of loops, made in the following manner: Make a knot at the end, and put the needle through to the right side, just below the hem. Bring the bobbin over the hem, and putting in the needle at the wrong side, bring it through. Draw the loop to the size you desire, pass the bobbin through it, and commence the next stitch, proceeding as before.



THE SERPENTINE STITCH.—This is exceedingly pretty, and is much employed for children's dresses. It is worked with the hand, being sown on to the material when made. Take the cord, knot it so as to form a loop at one end, then pass the other end through the loop toward the front, to form another loop toward the right hand; continue passing the bobbin through the loop on one side, then through the loop on the other, directing the cord so to pass from the side of the work invariably toward the inner part, or that part next the work.

THE ANGULAR STITCH.—This stitch resembles button-hole stitch, only that it is carried from right to left for the purpose of forming the pattern. It is a very neat ornament for cuffs, skirts, and capes of children's pelisses. As much of its beauty depends on its regularity, care should be taken to make the patterns very even and straight, and of equal width.

THE HORSE-SHOE STITCH.—This is done with thick, loosely-twisted cotton, or bobbin, and is worked from left to right, as shown in the accompanying engraving. It has an exceedingly pretty appearance—especially when it is worked near the edge of robings, hems, &c.

HONEY-COMBING.—The material may be velvet,

silk, &c., and the mode of working it is as follows: The piece you intend honey-combing must be creased in regular folds, taking care that they are as even as possible. Then make the folds lie closely together by tacking them with a strong thread, and on long stitches. You then take silk of the proper colour—stitch together, at equal and moderate distances, the first two folds, and proceed with each succeeding two in the same manner, only taking the stitches in the intermediate spaces. Thus the stitches of each alternate row will correspond together. Draw out the thread when the work is finished, and on pulling it open, it will form diamonds on the right side. This work is proper for the inside of work-boxes, and is sometimes employed to ornament the tops of beds. It looks well if carefully executed.

CHAPTER II.

MISCELLANEOUS INSTRUCTIONS.

Binding.—Various kinds of work have binding set on to them, in preference to hemming them, or working them in herring-bone stitch. Flannel is generally bound, sometimes with a thin tape, made for the purpose, called "flannel binding." It is also common to bind flannel with sarcenet riband. The binding is so put on as to show but little over the edge on the right side, where it is

hemmed down neatly; on the other side it is run on with small stitches.

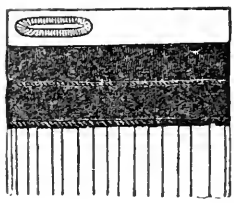
Braiding.—Silk braid looks pretty, and is used for a variety of purposes. In putting it on, it is best to sew it with silk drawn out of the braid, as it is a better match, and the stitches will be less perceived.

Marking.—It is of essential importance that clothes should be marked and numbered. This is often done with ink; but as some persons like to mark with silk, we shall describe the stitch. Two threads are to be taken each way of the cloth, and the needle must be passed three ways, in order that the stitch may be complete. The first is aslant from the person, toward the right hand. The second is downward toward you; and the third is the reverse of the first—that is, aslant from you toward the left hand. The needle is to be brought out at the corner of the stitch nearest to that you are about to make. The shapes of the letters or figures can be learned from an inspection of any common sampler.

Piping.—This is much used in ornamenting children's and other dresses. It is made by enclosing a card of the proper thickness in a strip of silk cut crosswise, and must be put on as evenly as possible.

Plaiting.—The plaits must be as even as it is possible to place them one against another. In double plaiting, they lie both ways, and meet in the middle.

Biasing.—In this operation the first part of the stitch is the same as gathering. You then stitch



down; and upon the right side of the gather you lay a thread a good deal thicker than the one you used for gathering. Over this thread you sew, taking care to take hold of the gathering thread. The needle is to be pointed to your chest. You may work two or three rows in this way upon the sleeves and shoulders of dresses, &c. which has a very handsome effect. You must take care to bring the needle out between each gather.

Tucks.—These require to be made even. You should have the breadth of the tuck, and also the space between each, notched on a card. They look the best run on with small and regular stitches. You must be careful to take a backstitch constantly as you proceed.

Making Buttons.—Cover the wire with a piece of cotton cloth, or other material of the proper size; turn in the corners neatly, and work round the wire in button-hole stitch: work the centre like a star.

In making up linen, thread is much preferable to cotton. Sewing silk should be folded up neatly in wash leather, and colored threads and cotton in paper, as the air and light are likely to injure them. Buttons, hooks and eyes, and all metal implements, when not in use, should be kept folded up, as exposure to the air not only tarnishes them, but is likely to injure them in a variety of ways.

Night Gowns.—These must be made of a size

suitable for the wearer. The following are directions for three different sizes: The length of the gown on the skirts is one yard and a half for the first size, one yard and six nails for the second, and one yard and three nails for the third; the width of the material is eighteen, sixteen, and fourteen nails respectively; and the garment is to have one yard and a half breadth in width. They are to be crossed so as to be at the bottom twenty-one, eighteen, and sixteen nails, and at the top fifteen, fourteen and twelve nails, as the sizes may require. The length of the sleeves is nine, eight, and seven nails, and the width is half a breadth: they are to be furnished with gussets, three, two, and two nails square, and with wristbands of the proper width, and of any depth that is deemed desirable. A binder of one nail and a half is put down the selvage of each sleeve, which strengthens it much. The gown is furnished with a collar about three nails deep, and of the length required by the wearer; and, in order that it may fit properly, neck gussets of two, one, and one nail square, are to be introduced. A slit of about six nails is made in front, which is hemmed round, and the space left for the shoulders is three, two and a half, and two nails respectively. The whole is finished with a neat frill round the collar and wristbands. If economy is an object, cut three gowns together. This will prevent much waste of material; an object, by every head of a family to be kept constantly in view.

A Dress Scarf.—This is made of broad satin riband, and must not be less than two nails and a half wide: its length is two yards and three quar-

ters. The riband is to be doubled on the wrong side, and run in a slanting direction, so as to cause it to fall gracefully on the neck. The ends are to be embroidered and ornamented with braid. The scarf is to be surrounded by an edging of swans' down. This is an elegant article of female attire.

A Plain Scarf.—This is generally made of net, the whole breadth, and two yards and a half long. It is hemmed all round with a broad hem, so as to admit a riband to be run in, which gives it a neat and finished appearance.

An Indian Scarf.—This is an elegant article of dress, and can be easily made. The material is a rich Cashmere, and three colours are required; that is, black, scarlet, and a mazarine blue. You must have the scarf four nails and a half in width, and one yard and six nails in length; this must be black. Then you must have of the other two colours, pieces seven nails long, and the same width as the black; and you are, after finding the exact middle of the black stripe, to slope off one nail and a half towards each side, and then slope one end of the blue and of the scarlet piece, so as to make them accord precisely with the ends of the black previously prepared. You are to cut one nail and a half from the middle to the ends. You are then to split the blue and the scarlet stripes down the middle, and join half of the one to the half of the other, as accurately as possible. The pieces thus joined together are to be sewn to the black stripe, and the utmost care must be taken to make the points unite properly. You are to sew the pieces flat together, and herring-bone them all round on

the right side. You finish by laying a neat silk gimp all round and over all the joinings. It should be of a clear bright colour. The ends are to be fringed with scarlet and blue to correspond with the two half stripes.

Chemises.—These are generally made of fine Irish linen, or cotton cloth. They are made either with gores or crossed. The latter is the neatest method. Two breadths are sufficient for a full-sized shift, and gores are cut off of a given width at the bottom, and extending to a point, in order to widen the garment. In crossing a shift, you first sew the long seams; then you double it in a slanting direction, so as to mark off at top and bottom ten nails at opposite corners; this done, you join the narrow ends together, and sew the cross seams, leaving a sufficient slit for the armholes. There are various methods of cutting the back and bosom. Some cut out a scollop both before and behind: but in this case the back is hollowed out one-third less than the front. Some ladies hollow out the back, but form the bosom with a flap, which may be cut either straight or in a slanting direction from the shoulders. Another method of forming the bosom is by cutting the shoulder-straps separate from the shift and making the top quite straight: bosom gores are then let in, in front: the top is hemmed both before and behind, and a neat frill gives a finish to the whole. The sleeves may be either set in plain or full, as suits the taste of the wearer. Sometimes the sleeve and gusset are both in one piece; at other times they are separate. In all cases great care should be taken, in cutting out, not to waste

the material. For this purpose it is always advisable to cut out several at one time. Chemises for children of from five to ten years of age are generally made with flaps both before and behind. This is decidedly the neatest shape for them. The bottom, in all cases, should be hemmed with a broad hem.

SHIRTS.—These are generally made of linen, but cotton cloth is also made use of. The degree of fineness must be determined by the occupation and station of the wearer. A long piece of linen will, if cut with care, make several shirts of an ordinary man's size. In cutting, you must take a shirt of the required dimensions as a pattern, and by it measure the length of several bodies, not cutting any but the last. Then cut off the other bodies, and from the remainder cut off the sleeves, binders, gussets, &c., measuring by the pattern. Bosom pieces, falls, collars, &c., must be fitted and cut by a paper or other pattern which suits the persor for whom the articles are intended. In making up, the bodies should be doubled, so as to leave the front flap one nail shorter than that behind. Then marking off the spaces for the length of the flaps and arm-holes, sew up the seams. The bosom slit is five nails, and three nails is the space left for the shoulders. The space for the neck will be nine nails. One breadth of the cloth makes the sleeves, and the length is from nine to ten nails. The collar and the wristbands are made to fit the neck and wrists, and the breadths are so various that no general rule can be given. You make the binders or linings about twelve nails in length and three in breadth; and the sleeve gus-

sets are three, the neck gusset two, the flap gussets one, and the bosom gusset half a nail square. The work or stitches introduced into the collar, wristbands, &c., are to be regulated according to the taste of the maker or the wearer.

Gentlemen's night shirts are made in a similar manner, only that they are larger. The cloth recommended to be used is that kind of linen or cotton which is called shirting width. Where a smaller size is required, a long strip will cut off from the width, which will be found useful for binders, wristbands, &c.

Gentlemen's Fronts.—The material is fine lawn or cambric. Sometimes the sides are composed of the former, and the middle of the latter. A false hem is made down the middle, furnished with buttons, as if to open; the neck is hollowed to the depth of a nail, and is plaited or gathered into a stock or band. In order that it may sit neat upon the bosom, two neck gussets are introduced.

Lady's Flannel Waistcoat.—This is in many cases an indispensable article of female attire. For an ordinary size, you must take a piece of flannel twelve nails wide and seven deep, folding it exactly in the middle. At two nails from the front, which is doubled, the arm-holes must be cut, leaving two nails for half of the back. The front is to be slightly hollowed. At the bottom cut a slit of three nails, immediately under the arm-holes, into which insert a gore three nails broad and the same in length, and terminating in a point. Bosom gores are also to be introduced of a similar shape and just half the size—put in just one nail from

the shoulder-strap. In making the waistcoat, it is to be herring-boned all round, as are also all the gores and slits. A broad tape, one nail in width, is laid down each side of the front, in which the button-holes are made and buttons set on; the shoulder-straps are of tape, and the waistcoat fastens in front.

Bustles, or Tourneures.—These are worn to make the waist of the gown sit neatly upon the person. They are made the width of the material and eight nails deep. The piece is to be so doubled as to make two flounces, one four nails and a half, and the other three and a half deep. A case to admit of tapes to be made one nail from the top. When worn, the article is turned inside out. The materials are strong jean, cotton cloth, or India-grass cloth.

Aprons.—These are made of a variety of materials, and are applied to various uses. The aprons used for common purposes, are made of white, blue, brown, checked, and sometimes of black linen; nankeen, stuff, and print, are also employed. The width is generally one breadth of the material, and the length is regulated by the height of the wearer. Dress aprons are, of course, made of finer materials, cambric muslin, satin, lace, clear and other kinds of muslin, &c., and are generally two breadths wide, one of which is cut in two so as to throw a seam on each side, and leave an entire breadth for the middle. Aprons of all kinds are straight, and either plaited or gathered on to the band or stock at the top. Those with only one breadth, are hemmed at the bottom with a broad hem, those with two breadths must be hemmed

at the sides likewise. The band should be from half a nail to a nail broad; its length is to be determined by the waist of the wearer. It should be fastened at the back with hooks and eyelet holes. To some aprons pockets are attached, which are either sewed on in front, or at the back, and a slit made in the apron to correspond with them. The slit or opening of the pocket is to be hemmed neatly, or braided, as may be most desirable. In some kinds of aprons bibs are introduced, which are useful to cover the upper part of the dress. Their size must be determined by the taste of the person who is to wear them.

Dress Aprons.—Take two breadths of any material you choose, dividing one of them in the middle. Hem all round with a broad hem three-fourths of a nail deep. The band is to be one and a half nails deep in the middle, into which a piece of whalebone is to be inserted, on each side of which work a row or two in chain-stitch. The band is scolloped out from the centre on its lower side five and a half nails, leaving the extremities of the band one nail broad. To the scolloped portion the apron is to be fulled on, so as to sit as neat as possible, leaving the space beneath the whalebone plain. Confine the folds by working two rows of chain-stitch just below the curved lines of the band, leaving half an inch between each row. The lower edge of the band is orna mented with a small piping, but is left plain at the top.

Vandyke Apron.—This may be made either of silk or muslin. The edge of the apron is to be turned down once all round on the right side to the

depth of three quarters of a nail, and the vandykes are formed by running from the edge of the apron to near the rough edge of the material, which is afterwards to be turned in. When the vandykes are completed, they are to be turned inside out and made as smooth as possible. A braid or a row of tent-stitch on the right side over the stitches is a pretty finish. In setting on the band, the plaits must be placed opposite to each other so as to meet in the middle. You may line the band with buckram or stiff muslin, and ornament it with piping if you please.

Apron for a young person.—Clear muslin is the best material. Hem round with a hem three fourths of a nail deep, lay all round within the hem a shawl bordering, not quite so broad as a hem. Of course the latter must be taken off before washing.

A Morning Apron.—This may be made like the last, but, instead of the shawl bordering, surround the outer edge of the hem by a deep crimped frill, a nail in breadth. The material most in use is jaconet or cambric muslin. The frill of lawn or cambric—whichever you please.

Girl's Apron.—Use any material that is deemed advisable. The bib is to be made to fit the wearer in front, between the shoulders, and sloping to the waist. The apron is to be gathered or plaited to the band; and the shoulder-straps may be made of the same material, or of riband. The bib either plain or ornamented with tucks or folds, as may be deemed most suitable.

Bathing Gown.—The materials employed are

various. Flannel, stuff, or Bombazine, are the most preferable, giving free ingress to the water. The length must be determined by the height of the wearer, and the width at the bottom should be about fifteen nails. It should be folded as you would a pinafore, and sloped three and three quarters nails for the shoulder. The slits for the armholes must be three nails and three quarters long, and the sleeves are to be set in plain: the length of the latter is not material. It is useful to have a slit of three inches in front of each. The gown is to have a broad hem at the bottom, and to be gathered into a band at the top, which is to be drawn tight with strings; the sleeves are to be hemmed and sewn round the arm or wrist in a similar manner.

Caps.—These are made of a great variety of patterns, and the materials are as various as the purposes to which the article is applied. Muslins of various kinds, lawn, net, lace, and cotton cloth, are all in request; and the borders are also extremely various, muslin, net, or lace, being those most in common use. The shapes are so multifarious as to preclude us from giving any specific directions. Every lady must choose her own pattern, as best suits the purpose she has in view. The patterns should be cut in paper, and considerable care is requisite, in cutting out, not to waste the material. A little careful practice will soon make this department familiar to the expert votaress of the needle.

Gentlemen's Belts.—These are worn by persons who take much and violent exercise, and are extremely useful. They are made of strong jean or other material, and sometimes of leather and

may either be made straight or a little aslant, or peaked. Runners of cotton are inserted to make them more strong, and they must be furnished with long straps of webbing at the ends, sewed on with leather over them. The straps are about three inches in depth.

CHAPTER III.

MILLINERY.

Much diversity of opinion exists as to the colours most to be preferred for bonnets. For young persons, bonnets look well made of shaded silks; but for adults silks of a light and undecided colour are, we think, most elegant. No doubt, in the choice both of material and of colour, considerable deference must be paid to the prevailing fashion. It is well to avoid the two extremes into which some people are very apt to fall. The one is an entire disregard to the prevailing taste, and the other a servile submission to its tyrannic sway. A medium course is the only sensible one, and, in this, good sense will dictate how far to go, and where to stop.

Amid the variety of shapes for bonnets, the straight cottage form may, in our opinion, claim the pre-eminence: they will always, more or less, be fashionable, being general favourites. Drawn

bonnets have been much worn, and are not likely to be soon out of favour; they are well adapted for summer, and have an exceedingly neat appearance if proper pains are taken in the construction of them; they have also another advantage—they may be made of almost any material, and look well either in silk or satin. Net is also employed for the same purpose, and made either of white or coloured muslin; they look extremely pretty. We hope the following directions will enable any young lady to make her own.

If the bonnet is a full-sized one, and is made of muslin the width of common print, the required quantity is one yard and a quarter; and if the material be silk or satin, two yards will be found necessary. The canes are bought ready prepared, or you may use whalebone for the slots if you prefer it: it has one advantage, that is, it is not so liable to break as the canes are; of course, it is much dearer. Having got all the requisite articles, you proceed to make the bonnet as follows: First, make a foundation, either of willow or pasteboard, the shape you design the article to assume when finished, and you may make the crown and front of the bonnet all in one, or in separate pieces, whichever you think best. We shall first give directions for making a drawn bonnet, with the front and crown in one. This method is thus executed: It may be proper to premise, that in making a drawn bonnet with the crown and front in one piece, you find yourself obliged to join a piece of the material to the crown as neatly as possible, as neither silk nor satin is of a sufficient width, unless the bonnet be very small. You are first to take

one yard and a quarter of the silk, and doubling it lengthwise, round off the corners by the pattern previously made; then slit the silk down the middle, and run it together at the outer edge. Then turn it so as to have the running on the inside. Next make the places to receive the canes. You are to make four or five of these runners close to the edge, all round, in order to give it sufficient strength, and just wide enough to admit the canes. Above these the other runners are to be made half an inch distant from each other, and with a small hole to admit the canes; when the latter have been put in, these holes are to be sewed up. The runners are to be made with sewing silk, which is not to be cut off, but left, as by its means you can the more easily draw the bonnet to the proper shape. Continue these runners until you have completed the whole front, and then proceed to make the crown thus; Make runners the same distance as in the front, and the same number close at the top as you made in the edge. Having finished all the runners, measure the proper length of the canes by the pattern, cut them off, and insert them; you must also insert a wire of sufficient strength in the place of the second cane from the edge. You are then to draw up the silk both of the front and the crown to its proper size, by means of the silk ends you left to the runners, and fasten them as neatly and securely as possible. What is called the head-lining, is a piece of silk or muslin, neatly hemmed, and of the same depth as the crown, which, having inserted, you cut the curtain from the silk, three quarters of a yard in length, and half a quarter deep; this curtain is to be

finished by a narrow slip cut on the cross, sewn on to it, turned over, and hemmed neatly down on the under side. The curtain is cut crosswise of the silk. In preference to the narrow slip, some persons put a cord round the edge of the curtain, which must have a runner and cane at the top, on which you draw it to the size required. The bonnet is now complete, and can be trimmed as taste and fancy may direct.

Another method of making this kind of bonnets is to have the front and crown separate. In this case, the front is made in the same manner as in the former example in all respects. The same length of material is required, which is to be doubled and cut in the same manner. For the crown you make a foundation of willow or stiff muslin, and you must so make the round patch at the top as that it will stand half an inch above the edge. This top piece is to be covered with plain silk, and before you cover the sides of the crown you must sew it on to the front; you need not have the crown double silk, as an inferior material for the lining is quite sufficient. You make runners for the crown, and prepare the curtain as before directed.

Bonnets of this kind, when formed all in one piece, are best made of muslin or of net, and they are especially light and agreeable in the sultry days of summer.

Bonnets of various shapes are made of plain and figured silk or satin, and must in all cases be formed upon a stiff foundation. The best and most economical way is to purchase a foundation of the shape required, which is to be found in the differ-

ent millinery establishments. Having procured one to your mind, proceed as follows: Detach the crown from the front, and shape the material by the pattern, tack the lining and the outside to the front and cord, or otherwise secure the edges. Then make the crown, covering the top first; then put on it the piece of the material that is to go round, in a proper manner, and secure it at the top by a single or double row of cord, fit it as tightly as possible to the frame you had before prepared, and fasten it on at the back. You then turn in the edges and set it on the front. The edge of the crown is to be outermost, or over that of the front. You put in the head lining and attach the curtain as in the former examples, and trim it as you choose.

Bonnets for children are, for the most part, made in the same manner, and of the same materials.

An acquaintance with the directions here given will soon enable any one to make a bonnet of almost any shape. The principles are the same in all, and details cannot be learned from books—they can only be the result of observation and experience.

Mourning bonnets are made of black silk and trimmed with crape, or, if for deeper mourning, covered with crape. In trimming mourning bonnets, the crape, bow, and strings, are generally broad hemmed, the double hem being from half an inch to one inch broad. For very deep mourning, the front of the bonnet has a fall or veiling of crape, half a yard deep and a yard and a half long, having a broad hem at the lower edge. The upper edge, being drawn up to the size of the front,

is either inserted between the covering and the lining, or is set in along the upper edge and covered with a fold of crape.

Collars and Capes.—These are so numerous and various, both in their shapes and materials, that to give particular examples in a hand-book is impossible. The general principles in all are the same; they are worn as a finish to the dress, and should be made to sit as neatly upon the neck and shoulders as possible. Velvet, silk, net, lace, and various kinds of muslin, are the materials employed; they are made plain, and with worked edges, square-cornered, or in a semi-circular form, as best suits the taste of the wearer, and the purpose they are intended to answer. They are sometimes made with a small collar to turn down upon a larger one; neat ones are made of clear muslin, with a border of braid laid on in various tasteful devices. The widow's collar is made of book-muslin, with a broad hem at the edge, and over this is placed black crape. The cuffs, generally from five to seven inches deep, are made the same way and of the same materials. Collars for slighter mourning are made of muslin, crape, or net.

Turbans.—The foundation of a turban is usually made of slight buckram or stiff muslin, cut so as to form a broad band for going round the head, with a peak or point to rise above the forehead. This band has a chip and thin wire at the upper and lower edges, and is lined with persian or sarcenet. The material of which the turban is made (being crape, tulle, or gauze—frequently a gauze handkerchief) is then pinned on according to your

pattern or your taste, with a few occasional stitches. As turbans are rarely trimmed, they should be neatly put together in every part. On all sides they should be finished so as to bear the eye.

To make a turban in the Turkish style, two lengths of gauze, perhaps two gauze scarfs, are twisted, one over the other, round the foundation A piece of the gauze is left over to cover the crown, and the ornamented ends hang down on one side.

CHAPTER IV.

DRESS-MAKING.

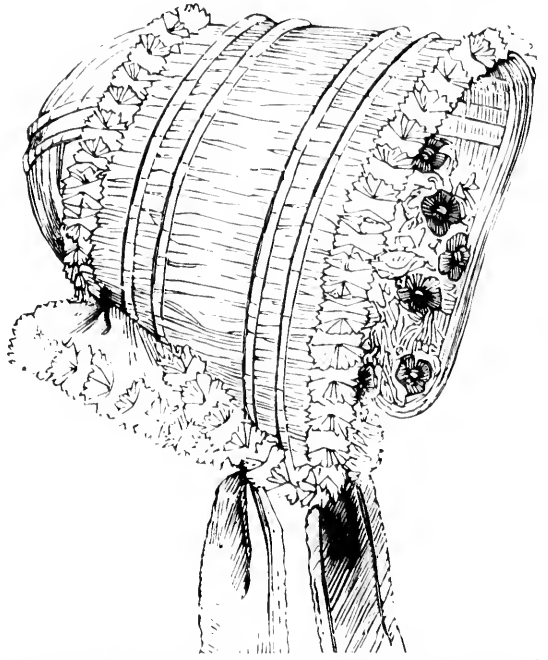
INSTRUCTIONS IN CUTTING OUT A DRESS.

In many instances, to be able to cut out and make up a dress, is an acquisition of no small advantage to its possessor. This useful branch of female education is not, in our opinion, cultivated with that care which its importance demands; and, in consequence, much expense is often incurred, where the money might be applied to other important and necessary purposes. Some people have an idea that they can cut out a gown or other dress merely by looking at one already made, or by an inspection of the drawings, and in most cases very deficient descriptions, found in books of the fashions: but this is a sad mistake. No great exertions are necessary in order to become capable of

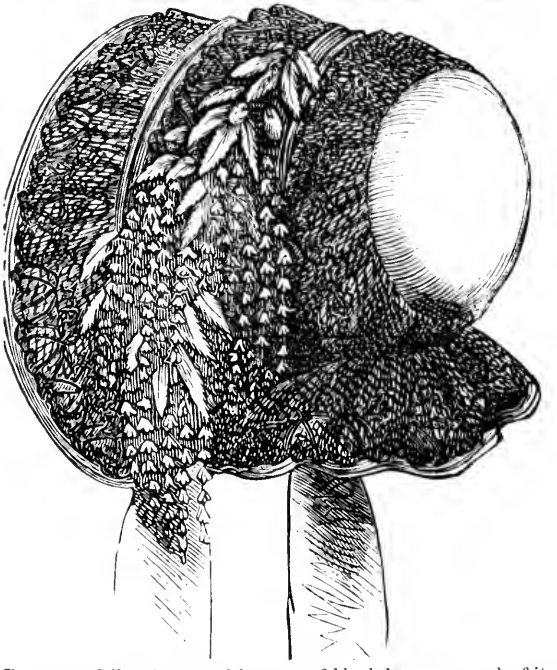
practising this part of domestic economy; but still, its principles must be understood, and its most simple rules impressed on the memory, before anything like accuracy, to say nothing of proficiency, can be attained.

No one will deny the importance of dress; it is, in fact, an index to the character; and the female who is utterly regardless of her appearance, may be safely pronounced deficient in some of the more important qualities which the term "good character" implies. On the other hand, a regard to neatness and order, held in due subordination to the exercise of the nobler faculties, will generally be found to stand in close connexion with an earnest endeavour after the attainment of intellectual and moral excellence. Thus, an attention to neatness in dress and its judicious arrangement, so as to be in accordance with the station and circumstances of the wearer, becomes of much more moment than, on a superficial view of the subject, some might be disposed to admit.

Most girls begin dress-making very early; that is to say, when they clothe their dolls: and very good practice it is. When their mother gives them a remnant of print, and they turn it about, and measure it to ascertain whether there is enough for a frock, and if there is not enough for a frock, determine whether it shall be a petticoat or a pinafore, and cut it out accordingly,—all this is practice in dress-making. When the doll is bidden to lie very still to be fitted, and when she is laid sometimes on her face, sometimes on her back, and sometimes held with her head downward, while a paper pattern of her waist is being



BONNET.—White Glacé Silk.—It is very wide round the face, which is trimmed, as is also the front, the crown, and the curtain, with the ruche turning.



BONNET.—Lilac Crape, with a row of black lace over each of its three drawings. On one side is a drooping bunch of Acacia with straw foliage.

cut,—all this is practice in dress-making. The practice will be all the better if the mother can spare a minute to look on, and point out that the front of the body may, if convenient, be cut on the cross, but that the backs and armpieces must be straightwise of the cotton; and if she can just show how far back the join of the sleeve should go, and how the skirt should be a little taken up in front, that it may sit well, and not hang lower before than behind. It will be kind in the mother, too, not to allow bad work in a doll's dress, any more than in her own gowns. If you have had a mother or a schoolmistress who let you dress a doll, and made you do it neatly, you have had as good an introduction to your future business as you could desire.

From making your doll's frocks, your next step was, probably, to make your own. Your first attempt, perhaps, was to run the seams of the skirt of your cotton frock,—to run the selvage seams with a backstick, and, in case of a gore or half-breadth, to make a hem with the selvage over the cut edge. If you puckered it in the least, I hope you were made to take it out and do it again, taking care to pin the edges together at short distances the whole length, that you might not find, when you came to the bottom, that one breadth gave you an inch or two over the other. Some few things about making a skirt should have been explained to you at the beginning—things which are true about the making of all skirts, through every change of fashion, and whether the dress be of the coarsest stuff or the richest satin. These are—

1st. Tnat you should pin or tack together the breadths of the skirt at the top, before you begin, so that you may not chance to put in more gores on one side than the other (if there are gores), or find that the hind-breadth comes to one side.

2dly. That you should, while first arranging the breadths, look very carefully that no one breadth is turned wrongside out, if there are two sides; or, if figured, with the pattern upside down.

3dly. That, as the uppermost edge takes up the most, as your work lies over your finger, and as the cut edge stretches more than the selvage, you should, as before mentioned, pin from top to bottom, before you begin to join them, the breadths on which you are employed. This is the surest way of avoiding puckering.

4thly. That you should, as often as possible, begin your run at the top, so that if there is any left over, it may go off at the bottom, where it is of the least consequence. You can do this in every case but where you have to join a cut edge and a selvage, and must begin at the bottom in order to have the selvage uppermost.

5thly. That you must remember that gored skirts hang lower at the bottom of the gores than either before or behind, and that the first turning in of the hem should be therefore laid in rather deeper at the sides of the skirt.

6thly. That you should make your fastenings so good as that the dress may wear out before they give way. This is particularly important with regard to the pocket-holes and the openings behind, which should be well secured by stitching, or a bar at the turn. It is very trying to a lady to find

her skirt slit down behind the first time she slips her gown over her head, or her pocket hole give way before she has put her hand into it half a dozen times.

With these remarks, and a proper share of attention, the following instructions will remove much of the difficulty in which the novice in the art of dress-making finds herself involved.

First, the materials for the intended dress must be procured, and it is advisable, whenever practicable, to get them all at the same time. The necessary requisites, are the material, the lining for the body and skirt, wadding, covering, hooks and eyes, silk, thread, and what is called stiffening muslin. You will require all those for a silk dress, and most of them for those of other fabrics.

Having thus procured the required articles, proceed to cut out the dress, first measuring off the number of breadths of the proper length for the skirt (which is, of course, to be regulated by the height of the wearer, and by the manner in which it is intended to be made), and try them carefully on one side. If tucks are to be introduced into the skirt, a proper allowance must be made for these, as also for the turnings both at top and bottom. You next cut out the sleeves, as being the largest parts of the garment except the skirt. In cutting out the sleeves, you must first prepare a paper pattern of the required shape; then double the lining, and cut it exactly the shape of the paper, leaving about half an inch all round for the turnings in. You will thus cut the sleeve linings both together, and will avoid some labour and all danger of making one larger than the other.

Double the silk or other material so as that both the wrong sides may face each other, and cut the sleeves by the lining just prepared. To secure exactness, it is best to tack it to the material. Be careful to lay the straight side of the pattern to the selvage of the silk.

The sleeves being thus prepared, proceed to take the proper measures for the front and back of the body, by fitting a paper pattern to the shape of the person for whom the dress is intended. The paper should be thin, and you commence by folding down the corner the length of the front, and pinning it to the middle of the stay-bone. Then spread the paper as smoothly as possible along the bosom to the shoulder, and fold it in a plait, so as to fit the shape exactly, and bring the paper under the arm, making it retain its position by a pin; from this point you cut it off downward under the arm, and along the waist; the paper is then to be rounded for the arm-hole and the shoulder, and you must recollect to leave it large enough to admit of the turnings. In the same manner you proceed to form the back, pinning the paper down straightly; and leaving sufficient for the hem, you fit it to the shoulder and under the arm, so as to meet the front. You will thus have an exact pattern of half of the body, and this is all that is necessary, as, of course, you cut both sides, both of the front and back, at the same time. The linings are to be cut by the pattern, and the silk by the linings. You must take care to cut the front crosswise of the silk, and in two separate pieces, which are afterward joined in the middle. If the plait made in the pattern be very large, it

must be cut out on the silk, or the body will not fit well to the shape; if small, it may be left: but we think that, in all cases, to cut it out is the preferable method.

It is not generally advisable to cut out the half of the back all in one piece, as it fits better with pieces joined at the sides; these are called side-bodies; and this method should always be adopted, unless the lady has a very flat back: in that case, it is best to cut the half all in one piece. The backs must be cut straight; and it is best to tack the material to the lining before cutting it.

Having thus prepared the several parts, begin to make the garment, by running or seaming the breadths of the skirt together; and be sure that it is made full: a narrow or straight skirt is now completely, and very properly, exploded. Run the seams as evenly as possible, fastening the ends to your knee, or to a pincushion screwed to the work-table, to hold them firmly. Run the lining together in a similar manner, and fasten each of the outside seams to a corresponding one in it; after which turn the edges at the top down on the inside, and sew them firmly together. Between the lining and the silk it is usual to introduce some kind of material, as stiffened muslin or wadding, to hold the bottom of the dress in its proper place. This is fastened to the lining, and the silk is hemmed down upon it. Care must be taken that no stitches appear on the right side. An opening in one of the seams must be left for the pocket-hole, which must not exceed one quarter of a yard in length. You run the silk and the lining together, as at the top, and make a plait

which is to be folded over on the right side; this is secured at the bottom, and conceals the opening. Having thus completed the skirt, to which flounces may be added, or into which tucks may be introduced, if deemed advisable (they seldom are in silk dresses,) you proceed to make the sleeves, running up a cord on one side of the silk or other material, and folding both the silk and the lining the same way, you stitch them together, and leave an opening at the wrist; you then turn the sleeve, and the edges being on the inside are not seen. The sleeve being thus seamed up, it is, if full, to be gathered, or done in small plaits at the bottom, to the size of the wrist. The gathers, or plaits, are set into a narrow band, lined, and you cord as you please, or as is most in accordance with the prevailing fashion. You next put on the trimmings at the top of the sleeve, and then set it into the arm-hole with small plaits. Some put on the trimmings after the sleeve has been set on to the body; but it is a most incorrect and inconvenient practice.

The next thing to be done is to put the several parts of the body or waist together. This should be done slightly, and the body tried on, in order that the fit may be made as perfect as possible. When this is done, sew the parts firmly together, and put a cord over all the joinings except those under the arms. Fasten the plaits down on the fronts, hem the parts which require it, cut the proper shape round the neck, and see that the arm-holes are so made as to be easy and agreeable. Then hem the back, stitch the dress up the front as firmly as you can, and do the same at the shoul-

ders, the side-bodies, and under the arms; after which you must cut a cord or band at the waist, and also insert a cord round the neck. This cording of the neck and waist require much care and attention; for if not done properly, the appearance of the dress will be spoiled. In case you prefer a band to a cord at the waist, it must be lined, and the lining put on first, and afterward covered with the material of which the dress is composed. If there be any trimming on the body, it must be put on before the sleeves are set in. A cord is to be set round the arm-holes as neatly as possible.

This body being now finished, you have only to set it on to the skirt, which is to be doubled more in front than at the back, in order to form the slope. You gather the part not plaited, and join it to the body. In setting on the back, it is best not to gather it, but to fold each gather as you proceed: this secures an evenness not otherwise easily to be obtained. The depth of the slope varies, and no certain rule can be given, except that in all cases the skirt must be a little shorter before than behind; otherwise much inconvenience will be found in walking, especially where it is the fashion to wear the dress of a considerable length.

It is often deemed desirable to have a cape to the dress of the same material. This is often found to be a great convenience; and no great art, though a proper degree of attention is required in making it. The lining is to be tacked to the silk or stuff, and the cape cut out by a paper pattern the size and shape required. Before taking

out the tacking thread, a cord should be run in at the edges, and these latter are to be turned, and the lining sewed down firmly upon them. You now take out the thread, and ornament or leave the cape plain, just as you please. In making flounces, you must remember that they must in all cases be cut on the cross, otherwise they will not hang with that degree of exactness and freedom which is desirable. They are to be run on a cord at the top, the size of the skirt, and gathered. They should also be corded at the lower edges. Sometimes a casing is made at the top of the flounce, and the cord run in. This is much to be preferred to the common method.

Tucks, with or without open work between them, have an exceedingly neat appearance, and never look out of fashion. They are especially proper in black and white dresses; and when they are put on, it is essential that they should be cut straightwise of the material. To cut them crosswise is decidedly improper. It is sometimes good economy to make the sleeves of a dress in two separate parts each, so that the lower portion can be taken off at pleasure. For an evening dress this is found very convenient, as the under part will come off at the elbow, and a ruffle of lace can be substituted in its place, which gives a short sleeve a neat and finished appearance.

The directions here given apply principally to dresses made of stuff or silk. In those made of muslin or calico some slight variations occur These latter are not always lined; indeed, cotton prints for summer wear are seldom done so; but the lining of muslin dresses is becoming much

more common than it was some years since, expe rience having shown that the dress when linea through sits much neater upon the person than it does without. In cases where linings are omitted, a piece of some strong material must be run in at the bottom o the skirt, and firmly held down with the hem. But we think a thin lining, even for the light dresses worn in summer, is to be preferred. It is a good plan to set a cord round the bottoms of dresses; they soon wear, but the cord is a great advantage, as when it get unsightly, a new one can with little trouble be put in its place, and the dress remains the same length as before.

Frocks for both boys and girls are generally made with the bodies full, but the pattern must be cut plain in paper, the same as in the garments intended for persons of more mature age. The bodies of children's frocks are often made without linings, but, as a general rule, we think the practice is exceptionable. The clothing of young persons should always be made so as to support the frame, without cramping its growth, or impeding its muscular action by unnecessary and injudicious pressure. The skirts of frocks intended for little boys are often cut crosswise, and look pretty and becoming. In dresses made of figured silk, or muslin, or cotton prints (for children,) the tucks should always be cut crosswise. This is especially to be attended to in plaid patterns.

Frocks for girls are by some persons directed to be made to come high up to the neck. This is in our opinion, a practice that should be avoided. The body, on the contrary, should be rather low, and made to lie firmly upon the projecting part of

the shoulder, but not to fall off upon the upper arm: this is almost as unsightly as the high body we disapprove of. The graceful form of the bust, one of the most exquisite productions of creative skill, should by no means be concealed; a necklace is its proper adornment; and should it be said that the clothing them up to the neck is necessary on the score of health, nothing can be farther from the truth. In fact, a moderate exposure to the action of the sun and air is essential to the possession of good health.

Mantelet.—In the making of this useful and favourite article of ladies' attire, there is much variety in the materials employed. They are sometimes made of shawling, but more commonly of silk, satin, cloth, velvet, and merino. The mantelet comes down nearly to the knee, and is lined either with silk or muslin, and occasionally with glazed cotton cloth. The shape is that of the cape of a cloak, and should be cut by a pattern to insure accuracy; five breadths of the material will be required, and the neck is hollowed to make it fit comfortably; it can be either gathered into a band or set on to a collar. In the latter case, the collar must be made to turn over. You trim the mantelet in any manner you think the most becoming, with velvet, satin, or fur; or it may be trimmed with either fringe or lace. It is neat, and very convenient for a lady, either for a short walk, or as a part of a summer's evening dress; in the latter case, the material and lining should be as light as possible.

Ladies' Silk Cloak.—Choose a silk that is of a colour not liable to fade, of which six breadths

are required, and the width of the cloak is five breadths; the length is, of course, made according to the height of the person who is to wear it. You cut the shoulder pieces first in paper, taking a cloak already made for your guide, and having fitted them exactly to the person, lay the paper upon the lining, and cut it out; the silk is cut out by the lining; and be careful to leave sufficient for the turnings in. Prepare the collar in the same way, pointed at the corners and slanting toward the neck; the collar is hollowed out at the top from the front corners, to a sufficient depth behind, to insure its falling gracefully over the shoulders and back. It is lined with silk, between which and the outside, stiff muslin is to be introduced. The shoulder pieces are to have flannel or wadding between the silk lining and the material. Those who have no cloak at hand from which to take a pattern for the shoulder pieces, may obtain one by the following simple method: Take a piece of thin paper, and cut it in the shape of a round collar; hollow it out at the top, until it will lie over the shoulders perfectly straight and close.

The various parts being thus ready, proceed to make up the cloak. First the breadths are to be seamed together, so as to show the stitches as little as may be. One breadth is to be thrown to the back, and at one nail and a half from the seam cut the arm-holes three and a quarter nails long, and two and a quarter below the shoulder pieces, which are to be next made by running the material and the lining together, with the wadding between them on the wrong side, and then turning

them. You next double the three back breadths, and hollow them so as to fit the shoulder pieces; into which the whole is afterward to be set in as full and even as possible, the two front breadths reaching to the shoulder, and all the rest being set on to the back. At the distance of four nails from the shoulder pieces, plait in the back so as to fit the waist; and a band, of a sufficient length to encircle the person, is laid upon the folds behind, and drawn to the inside through two apertures cut on each side, and worked as button-holes; this band is fastened by buttons or hooks in front. Sometimes a riband-case is made on the inside, and strings run through it, which answers the same end. You next make the collar in the same manner as you prepared the shoulder-pieces, and set it on to the neck. These cloaks are trimmed in various ways. The arm-holes, when not in use, are concealed by pieces of the silk, three and a quarter nails in length, and half a nail in breadth, which are lined and set on to one side. They must have a row of piping set on all round. You may trim the fronts with a hem, one nail and three quarters deep, of velvet, cut crosswise; or, if you prefer it, you can substitute an edging of fur; but we think that velvet looks the most handsome and becoming. The cloak is sewed round the neck with silk cord of the same colour, and finished with tassels, or an ornamental clasp is adopted; either is suitable, and may be used at pleasure.

These cloaks are very elegant, when properly made. Sometimes they are furnished with capes of the same material, which are generally loose, and are found very convenient. They may be worn

A Circular Cap of Honiton Lace.

A Black Lace Mantelet.

as mantelets, without the cloak, and are made as follows:

Take a sheet of paper as large as you intend half the cape to be, and round off the corners so as to form it into a perfect circle; double this, and from the straight side cut a small half round for the neck; open the pattern, and from the front of the inner half circle double one side in a slanting direction, for the opening in front. No precise rule can be given; but the paper must be so fitted to the person that the fronts may meet when the cape is worn. Having got your pattern correct, cut out the lining by it, and lastly the silk for the cape; both, but especially the outside, must be cut crosswise. The lining and silk are to be neatly run together and then turned, and the back seam seamed up. The trimming of the cape must be the same as that of the cloak.

A Boy's Cape or Cloak.—This may be made of Scotch plaid or any other suitable material. You cut an entire circle, as large as you design the cloak to be; in the centre of this, cut a small aperture, about twice the size of that required for the neck, and cut thence to the edge on one side; this makes the opening for the front. Gather the neck into a band, hem the fronts on the outer edge, and the cloak is complete.

Dressing Table Covers.—These may be made of any material that is proper for the purpose. Fine diaper generally, but sometimes dimity and muslin are employed, or the table is covered with a kind of Marseilles quilting, which is prepared expressly

for the purpose. Sometimes the covers are merely hemmed round, but they look much neater if fringed, or bordered with a moderately full frill. Sometimes a worked border is set on. All depends upon taste and fancy A neat and genteel appearance, in accordance with the furniture of the apartment, should be especially regarded.

Pincushion Covers.—A large pincushion, having two covers belonging to it, should belong to each toilet table. The covers are merely a bag into which the cushion is slipped. They may be either worked or plain, and should have small tassels at each corner, and a frill or fringe all round.

Dinner Napkins.—These are of various materials: if cut from the piece, they must be hemmed at the ends the same as table-cloths. Large and small tray napkins, and knife-box cloths, are made in the same manner. The hemming of all these should be extremely neat. It is a pretty and light employment for very young ladies; and in this way habits of neatness and usefulness may be formed, which will be found very beneficial in after life.

INSTRUCTIONS

IN

KNITTING, NETTING,

AND

CROTCHET WORK;

CONTAINING

THE NEWEST AND MOST FASHIONABLE

Patterns.

TO THE LADIES OF AMERICA.

It is customary amongst the German ladies to have at hand some light piece of work, with which they can at any time be employed. When passing the evening in one another's society, even when passing a morning visit, or after dinner at a dinner party, or while sipping coffee, or taking ices at the public gardens, they consider their *knitting or netting needles* an indispensable accompaniment. And there appears to be a charm in the occupation that promotes rather than impedes conversation.

Our American ladies will doubtless find the custom one worthy of imitation. Many an hour which would pass tediously if they were *forced* to find topics of conversation, may be whiled pleasantly and profitably away, by the assistance of some agreeable employment, which interests without engrossing the attention. The facility of carrying about almost all species of knitting and netting render them peculiarly well adapted to this purpose.

In the following little work, all the different species of knitting, netting, and crotchet, are so carefully explained, that a person totally unacquainted with their mysteries, may become a proficient with very slight pains. The most useful kinds of knitting, as well as the more fanciful, have been carefully inserted, and many new stitches are now offered to the ladies of America, with which we flatter ourselves, they have never before been acquainted.

Explanation of the Terms used in Knitting

A turn means two rows.

To turn means to change from plain to purled, or the reverse.

A ridge is formed by two rows when knitting with only two pins.

A loop stitch, sometimes called *making a stitch*, sometimes *lapping over the thread*, is formed by passing the thread before the needle, and in *knitting* the next stitch, letting it take its usual place.

To increase in knitting a Quilt, care should always be taken to increase by knitting twice through the last stitch, which is done by knitting a stitch, and then, without taking out the needle, knitting a second at the back.

To fasten on in knitting. It is a secure fastening to lap the two ends contrary-wise to each other, and knit a few stitches with them both.

To narrow or *decrease* is to make small, to lessen, as in shaping a stocking.

Ribbed stitch, purl stitch, turned or *seam stitch*, are all terms having the same meaning. A turned stitch is made by bringing the cotton before the needle, and instead of putting the needle over the upper cotton, it is put under.

To slip, take off, or *pass a stitch*, is to change it from one needle to another without knitting it.

To take under, means to pass the right-hand needle through the stitch on the left-hand one, so as still to keep the same side of the stitch towards you.

Welts are the rounds of ribbed stitches done at the top of stockings, to prevent their rolling up.

Cast off, or slip and bind, means to end your work in the following manner; knit 2 stitches, pass the first over the second, and continue the same until you have but one left, which is finished by passing your cotton through it.

To decrease or narrow, is to lessen the number of stitches by knitting 2 taken together.

To increase, or *make a double stitch,* is to knit one stitch in the usual way, then, without slipping out the left-hand needle, to pass the thread forward and knit a second stitch, putting the needle under the stitch. The thread must be put back when the stitch is finished.

Hang on means cast on.

Bring the thread forward means to pass it between the needles towards you.

Cast over is a term I believe sometimes used by knitters to signify, bring the cotton forward. I have only used it to express, bring the cotton over the needle, quite round.

Round the needle means the same as the last term.

Reversed means quite round the needle, the cotton being passed *over* the needle, and then carried back to its place.

Together means knit 2 stitches in 1.

Set, or *Tuft,* the bunches of cotton used in making some of the fringes.

To widen means to increase.

The netting meshes are numbered from the knitting needle gauge, as I am not aware there is any other rule for them.

KNITTING, NETTING, AND CROTCHET WORK.

FOUR BEAUTIFUL PATTERNS

Of Lace Edgings for Collars, Dresses, &c.

By means of the following directions every lady can provide herself with lace edgings of the most durable kinds, and without either much expense or trouble. These laces, when knit with fine *thread* and small needles, are exceedingly pretty. When they are intended for common wear, or to trim the bottom of petticoats, they should be knit with needles of the ordinary size, and coarse cotton. They wash well, and wear a long time. After a little practice, a great facility in knitting them is acquired, and the work progresses with a rapidity which young beginners are apt to despair of obtaining.

Cast on 8 stitches.—1st row,—take off the first stitch without knitting it, knit plain the 2 next, lap in the thread once, take off 1 stitch, knit 1, slip and bind, knit 1, lap in the thread twice, knit 1, lap in the thread twice, knit 1.

2nd row—knit plain 2 stitches, seam 1 and put

back your thread, knit 2, seam 1 and put back your thread, knit 2, seam 1 and put back your thread, knit 3.

3rd row,—take off the first stitch, knit 2, lap in the thread, take off 1, knit 1, slip and bind, knit the rest.

4th row—knit the two first, slip and bind, knit and slip and bind until only 7 stitches are on the left hand needle and 1 on the other, knit 3, seam 1 and put back your thread, knit the rest.

Cast on 11 stitches.—1st row,—take off the first stitch, knit 2, lap in the thread, take off 1, knit 1, slip and bind, knit 1, lap in the thread, take off 1, knit 1, slip and bind, knit 1, lap in thread twice, knit 1, lap in the thread twice, knit 1.

2nd row,—knit 2, seam 1 and put back your thread, knit 2, seam 1 and put back your thread, knit 2, seam 1 and put back your thread, knit 2, seam 1 and put back your thread, knit 3.

3rd row,—take off 1, knit 2, lap in the thread, take off 1, knit 1, slip and bind, knit 1, lap in the thread, take off 1, knit 1, slip and bind, knit the rest.

4th row,—knit 2, slip and bind, knit and slip and bind until only 10 stitches are on the left hand needle and 1 on the other, knit 3, seam 1 and put back your thread, knit 2, seam 1 and put back your thread, knit the rest.

Cast on 11 stitches.—1st row,—knit 3, make 1, narrow 1, knit 1, make 1, narrow 1, make 2, narrow 1, knit 1.

2nd row,—knit 3, seam 1, and put back your

thread, knit 2, make 1, narrow 1, knit 1, make 1, narrow 1, knit 1.

3rd row,—knit 3, make 1, narrow 1, knit 1, make 1, narrow 1, knit 4.

4th row,—knit 2, slip and bind, knit 4, make 1, narrow 1, knit 1, make 1, narrow 1, knit 1.

Cast on 7 stitches.—1st row,—take off 1 stitch, knit 2, lap in the thread once, narrow 1, lap in the thread twice, narrow 1.

2nd row,—make 1 stitch, knit 2, seam 1, put back your thread, knit 1, lap in the thread once, narrow 1, knit 2.

3rd row,—take off 1, knit 2, lap in the thread once, narrow 1, lap in the thread twice, narrow 1, lap in the thread twice, narrow 1.

4th row—make 1, knit 2, seam 1 and put back your thread, knit 2, seam 1 and put back your thread, knit 1, lap in the thread once, narrow 1, knit 2.

5th row,—take off 1, knit 2, lap in the thread once, narrow 1, knit 7.

6th row,—knit 8, lap in the thread once, narrow 1, knit 2.

7th row,—take off 1, knit 2, lap in the thread once, narrow 1, lap in the thread twice, narrow 1, lap in the thread twice, narrow, lap in the thread twice, narrow 1, knit 1.

8th row,—knit 3, seam 1 and put back your thread, knit 2, seam 1 and put back your thread, knit 2, seam 1 and put back your thread, knit 1, lap in the thread once, narrow 1, knit 2.

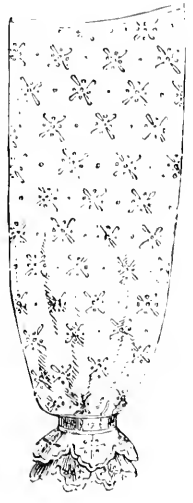
9th row,—take off 1, knit 2, lap in the thread once, narrow 1, knit 10.

10th row,—knit and slip and bind 8, leaving 6 on the other needle, then knit 2, lap in the thread once, narrow 1, knit 2.

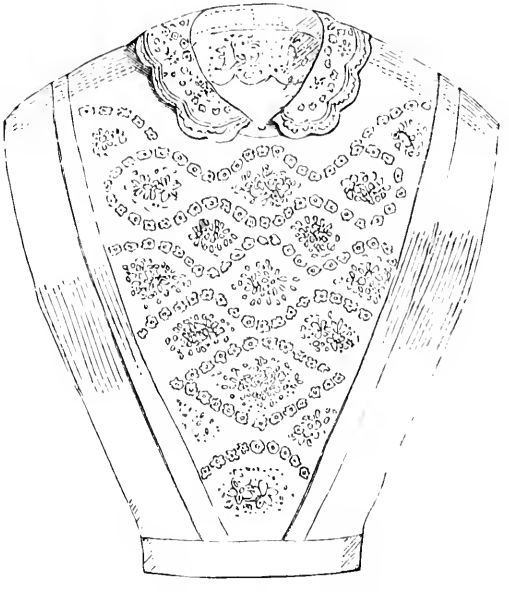
A BABY'S SOCK.

With 2 colors done in stripes and double German lambs'-wool.

Cast on 26 stitches, knit a plain row with the first color: fasten on the second, knit a row, adding a stitch at the end for the heel, and back again; then take the first color, knit a row adding another stitch and back again; continue the same alternately, but without adding any more stitches for the heel until there are 6 ridges of each color, then with the first knit a row, and in coming back cast off 15 stitches, beginning from the end at which you added two stitches, knit the 13 that are left; with the second color knit a row and back again, then knit a row and back again with the first, and continue the same until you have four ridges of the second and three of the first color: then with the first color knit the 13 stitches, add 15 and knit back again. Finish this side like the other, only decreasing for the heel. It is then sewed up in the shape of a shoe. Take four needles, pick up the 36 stitches round the instep, putting 12 on each of three needles, and knit two rounds plain, then pass the lambs'-wool forward (so as to form a stitch), slip a stitch and knit 2 plain, then pull the slipped stitch over the 2 knitted ones, pass the lambs'-wool for-



An Undersleeve. Muslin—embroidered in designs of the Malta Cross.



A Fichu—closing behind.

An Undersleeve. Muslin—with the border enriched by alternates of lace.

ward, and repeat this for one round, continue plain knitting for an inch; after that rib 4 rows, knit 4, rib 4, knit 2, and cast off.

BABY'S SOCKS. 1st size.

Two ivory needles No. 12, and 3-ply fleecy, are required.

Cast on 24 stitches; knit 2 plain rows, add one stitch; knit 2 more rows and add another stitch which forms the heel; then continue knitting until you can count 10 ridges; cast off 14 stitches beginning from where you added on for the heel: knit 6 more ridges, add on 14 stitches, and make this side to match with the other, decreasing for the heel. Pick up the 14 loops on each side and the six in the middle, and put them all on one needle: knit a plain row, then a row of holes for the ribbon to pass through, which is done in this manner:—begin with the lambs'-wool forward, slip a stitch, knit the next, and pass the slipped stitch over the knitted one; after this row is finished knit 8 ridges.

BABY'S MUFFLERS.

In German Wool, with four needles No. 19.

Cast on 53 stitches (the width round). Knit 32 rounds in ribs of one stitch; the seam is made by ribbing the middle stitch of one needle every other round. Knit 3 rounds plain knitting, and begin the

thumb by increasing one stitch in the middle *opposite* the seam. Make a seam-stitch on each side of it. Every third row, increase 2 stitches *within* the seam-stitches of the thumb, until it has 21 stitches; knit the thumb round, making a seam up from where it leaves the hand; knit 14 rounds, then decrease every 3rd stitch in every 3rd round until only 6 stitches are left, cast them off together. To finish the hand, take up 3 stitches at the bottom of the thumb to prevent a hole, and knit round; make a seam to correspond with that which is on the other side, and every 3rd round decrease one stitch on each side the seam where the thumb joins until only 48 are left. Knit 12 rounds; then decrease one stitch on each side of *each* seam, twice, every 3rd round, twice, every 2nd, afterwards decrease every round until 16 stitches are left, which cast off together.

CHILD'S SOCK, TO BE WORN WITH SHOES

In German Wool, with four needles No. 21.

Cast on 65 stitches, 22 on two needles and 21 on the third (turn the 11th on this needle every other round for the seam); when you have done 60 turned stitches (that is 120 rounds), divide 33 stitches for the heel (the middle stitch is the seam-stitch), and 32 for the instep; knit the stitches for the heel until you have 20 turns (the back rows are ribbed) for the length of the heel; divide the stitches and join it up. Take up 20 stitches on each side of the

neel, make a seam on each side of the instep, and take up a stitch in the loop before the first and after the last stitch on the instep needle (this is to prevent there being holes in the corners). Then narrow every second round on the heel side of the seams, until you have the same number of stitches as on the instep. Knit 20 rounds and narrow for the toe, which is done by taking two stitches together on *each side* the seams; repeat this twice, knitting 3 rounds between, again, knitting two rounds between, then twice, knitting one round, then in every round until you have 14 stitches, which divide and cast off.

KNEE CAPS IN LAMBS'-WOOL.

Very coarse needles.

Begin with 36 stitches; knit 8 or 12 rows, according to the size wished for; knit 15 stitches, make a stitch, knit 6, make a stitch, knit the rest. Add 2 in the same manner every other row until you have 52 on the needle. Knit 12 or 16 rows, and decrease in the same proportion in which you augmented. Sew the ends together.

EVENING CARRIAGE SHOES.

They should be made in 2 colors, for instance, brown and blue. Two needles only are required.

Cast on 60 stitches of the brown lambs'-wool;

knit a plain row; begin the next row with knitting 4 stitches of blue, slip 2 brown stitches, knit 4 blue, and so on to the end of the row, which will end with 2 slipped stitches; slip them again next row, rib the blue and slip the brown stitches to the end of the row: the next row is plain knitting, still slipping the brown stitches; the 4th row is ribbed back slipping the brown stitches as before. Now knit two plain rows with the brown lambs'-wool, knitting the *slipped* stitches; then rib 2 rows still with the brown. Knit 1 blue stitch, slip 2 brown, knit 4 blue, and so on to the end of the row. This is the same as the 2nd row, except that the two brown slipped stitches are to be over the centre of the four blue ones; this you must be careful to observe, so that four of the blue squares form a diamond. All the slipped stitches are taken *under*, so as not to twist them.

When you think the shoe is long enough cast off. Double it lengthways, and sew up the ends: put a bit of fringe round it, run in a string, and although it will look like an oblong square, if you put it on, you will find it fit very well.

This pattern is pretty for sofa cushions, quilts, tidies, &c.

PLAIN MITTENS.

Needles No. 17, *six needles required.*

Cast 24 stitches on each of 3 needles, with the 4th knit 3 stitches and rib 3 alternately, until you have

done about an inch in depth (or, if you prefer it, you can rib the mitten all through); knit plain rather more than another inch, and begin increasing for the thumb by making a stitch in the middle of a row; this stitch is made by taking up a stitch between two stitches; knit a plain round; take up a stitch before the stitch you made, and another after it; continue making two stitches every other round until you have 25 stitches for the thumb; knit round until you come to the thumb; take the 12 stitches on each side of the thumb on the other 2 needles, and with two additional needles divide the stitches for the thumb into three; join up the thumb by knitting round, and cast off when it is sufficiently long; then begin knitting the mitten again, taking up a few stitches (about 7) at the bottom of the thumb, to prevent there being a hole there; it likewise makes the mitten sit better; decrease these stitches until you have the original number left; knit about 10 rounds, and begin ribbing in threes again: when the mitten is long enough, cast off.

These mittens made in fine lambs'-wool are very warm to wear over gloves in winter.

It may be observed, that all mittens are made on the same plan, except that in fancy knitting, it is generally necessary to make *double* stitches for the increase, instead of taking them up between the stitches.

NETTED MITTENS.

A quarter of an ounce of silk is required: it should be even and free from knots.

Net 60 stitches on a *round* foundation; net 24 rounds: at the 25th round net 22 stitches, net 2 in the 22nd stitch, net 6 plain stitches, and at the 7th add a second stitch.

The next round is plain netting. Add 2 stitches every other round, until you have 72 rounds; then separate the stitches you have added with the 6 in the middle (32 in number) for the thumb; net the first and last together, and diminish gradually until you think it small enough; make it as long as you please, and cut off your silk: tie the silk on neatly at the join of the thumb to continue your mitten, add 4 stitches, 2 on each side of the join, and make it as long as you think necessary. To finish it, either work an edge, or sew on a narrow lace the color of the mitten, and work the back by darning in the diamonds, formed by the netting, for the finger marks.

LAMBS'-WOOL MUFFATEES.

Four needles are required, No. 14.

Cast on each of 3 needles 18 or 24 stitches, according to the size you want your muffatee, and with the fourth needle knit 3 and rib 3 stitches alternately, until your muffatee is long enough.

DRIVING MUFFATEES.

Begin as for the preceding muffatees, only with coarser needles and fleecy. Knit 3 or 4 inches, then begin double knitting on much coarser needles; knit about 6 inches, and cast off. Sew up the opening at the side. This makes a very warm muffatee for driving in cold weather.

CORKSCREW MUFFATEES.

Four needles No. 16 *are required. Five skeins of German lambs'-wool are used for each muffatee; the two first and two last skeins should be alike, and the middle one white.*

Cast 24 stitches on each of 3 needles; knit 2 rounds of 3 stitches plain, and 3 ribbed alternately; knit 3 rounds, knitting on every needle the *first* two stitches and the *last one* plain, the intervening stitches being knitted 3 ribbed and 3 plain alternately. When you come to the next 3 rounds, knit the *first* and *two* last stitches plain; after that knit 3 rounds of 3 stitches ribbed, and 3 plain alternately; then 3 rounds, the first 2 and the last 1 stitches ribbed, and between knit 3 plain and 3 ribbed; then rib the 1st and 2 last stitches for 3 rounds: begin the whole pattern again, only knitting 3 rounds instead of 2, of 3 stitches plain and 3 ribbed.

FRINGE.

No. 1.

A skein of knitting cotton must be cut into 8 lengths for the fringe; or, if you wish your fringe to be very deep, cut your skein into 4 or 6. The most convenient way is to divide these lengths into sets containing 3 threads in each, and lay them before you: then with a ball of the same cotton, and two steel needles, which should be rather coarse, cast on 8 stitches, and knit 1 row plain: begin the next row by knitting the 2 first stitches plain, bring the cotton forward, knit 2 stitches taken together, by this means you make a loop stitch; take 1 of the sets of cotton, put the ends even, double it in half and loop it over the needle you are knitting with, forward; knit 1 stitch, pass the set back between the needles, knit 2 stitches, bring the set forward again, and knit the last stitch. The back rows are plain knitting; you must be careful to take the whole head of the set with the 4th stitch, which leaves 4 to be knitted plain, and you have 8 as at the beginning; after finishing this row, give the set or tuft a pull down, which puts it in its right place, before beginning another.

FRINGE.

No. 2.

Cast on 9 stitches. Slip the 1st stitch, knit the 2nd and 3rd, bring the thread forward, knit 2 to-

gether, knit 1, turn the thread forward, knit 2 together, knit the last. When you have the length you want, cast off 5 stitches, and unravel the 4 others, which form the fringe.

This fringe may be made wider by casting on 12 or 15 stitches.

HERRINGBONE PURSE.

Two needles only are required for this knitting.

Cast on 88 stitches, begin with the silk forward, slip a stitch, knit a stitch, pass the 1st over the 2nd, knit a stitch, bring the silk forward and rib the next. When this is done, the silk will be forward; begin again.

If the purse be required to be longer, cast on as many stitches as are necessary, observing that it *must* be a number which can be divided by four.

A STRONG PURSE.

With 2 steel needles and coarse netting silk cast on 60 stitches, knit the first, bring the silk forward, slip a stitch, knit the next, and pull the slipped stitch over the knitted one, bring the silk forward and begin again. The second row is simple knitting

PORCUPINE KNITTING FOR A PURSE.

Four fine needles, nearly 3 skeins of netting silk, and one string of gold beads are required. Thread some of the beads on the silk before you begin.

Cast 36 stitches on each of 3 needles, knit a plain round; knit 4 stitches, bring the silk forward, knit a stitch—this is the centre stitch of the pattern—bring the silk forward, knit 4 stitches, slip a stitch, taking it under, knit 2 taken together, pull the slipped stitch over it, then begin knitting the 4 stitches, &c.; it is better at the end of each needle to knit a stitch off the next one, as it prepares for the next round. Continue thus for 6 rounds, increasing *before* and *after* every centre stitch, and knitting till within 1 of where you decreased, which stitch slip, knit the next 2 together, and pull the slipped stitch over it. Knit a plain round. Knit another round plain, excepting over the centre stitches, where you are to knit a bead, bringing it through the stitch. Knit a plain round, keeping the beads on the outside of the purse. (This purse is knitted wrong side outwards.) Knit to within one stitch of the bead stitch, which slip; knit 2 together: these 6 rounds, increase each side of the stitch you decreased with in the last pattern, which makes that the centre stitch for the bead.

It is easy to count the number of rounds you have done, at the place where you decreased.

This pattern is very pretty for a boa, knitted with German lambs'-wool and needles No. 15.

SPOTTED PURSE.

Cast on 69 stitches; take off the 1st stitch, bring the silk forward, slip a stitch, knit 2, pass the slipped stitch over the 2 last, repeat this to the end of the row. The back rows are ribbed.

This pattern is very pretty in two colors, changing them every 2 rows.

ANOTHER PURSE.

First row: slip a stitch, knit a stitch, pass the first stitch over the second; repeat this to the end of the row. Second row: bring the silk forward every time.

This is a very pretty stitch for d'oyleys with a plain border. Any *even* number of stitches may be set up.

A NET PURSE IN POINTS.

Fifty stitches long and 80 rows wide, of a middle-sized silk and mesh. Net 31 stitches with one color, and back again; then 28, 25, 22, 19, and back again to each; then with the other color begin at the distance of 19 stitches, and net until you meet the side already done: pass the needle through the stitch to connect them. Half a point is now done, you reverse the number of stitches to complete it.

It is also very pretty if the points are made long-

er, say 45 stitches, decreasing by four stitches every other row, until you leave only 5 for the other point.

CORKSCREW NETTING FOR A PURSE.

Two different colored silks are required, for instance, brown and blue; 1 mesh, and 2 needles; thread each of the needles with one color. A round foundation, consisting of 60 stitches, should be used.

Join both needles on together, net with the brown 30 stitches, then begin with the blue and net *the other* 30 stitches; net the blue silk *back* and continue it over 6 stitches of the brown; now take the needle with brown, pass it through the blue stitch, and net till you meet the needle with blue, turn back (still with the brown silk), and net round till you have gone over 6 blue stitches; net with the blue again, passing the needle through the brown stitch; continue thus advancing each color 6 stitches at one side and receding at the other, till the purse is one-third long enough, then begin the opening, which is made by omitting to pass the silk through the stitch at one place; the pattern you must carry on as before, for which you will be obliged to fasten on your silk to fill up where you recede

D'OYLEYS.

Two needles are required.

Cast on 86 stitches, knit a row of two stitches plain and two ribbed. In the 2nd row, rib the stitches that were plain in the first row, and knit plain those that were ribbed. In the 3rd row, rib the stitches that were ribbed in the last row, and knit plain those that were knitted plain. 4th row, rib the plain stitches and knit the ribbed ones. Repeat these four rows five times. 2nd pattern in the d'oyley, continue the first pattern for 10 stitches, then knit, putting the cotton twice round the needle every stitch until you have only 10 left on the needle, knit them like the 10 first; these ten stitches on each side form the border, and are always the same pattern knit the next three rows plain, except the border; then repeat the first row of this pattern; knit 3 rows; the border as before. 3rd row, begin with the cotton forward, knit two in one, bring the cotton forward, &c., until you come to the border again; knit 3 plain rows, repeat these 4 rows 3 times, and begin the 2nd pattern again; continue these two patterns alternately, until the d'oyley is nearly square, then finish with the same width of border as at the top.

For this knitting, your cotton and needles should be rather fine.

N. B. Many of the patterns given as purse stitches are very pretty for d'oyleys, with a border either of plain or fancy knitting.

SAVE-ALL BAG.

Four coarse needles are required. This bag is so called because it may be made with odds and ends of netting silk, or all of one color, at pleasure.

Cast 40 stitches on each of 3 needles; knit one plain round; then knit one stitch, bring the silk forward, knit a stitch, thus forming a loop-stitch in addition to the original number, knit a stitch, bring the silk forward, and continue as before for the whole round. Next round, knit a stitch, bring the silk forward, knit two stitches (the loop and that next it) together; knit a stitch, bring the silk forward, and knit two together, until the bag is long enough.

This bag looks well with a clasp, and a tassel at the bottom.

MOSS-STITCH, TO MAKE A THICK BAG.

Two needles are required.

Moss-stitch can be done with any even number of stitches. Take off the first stitch, pass the cotton forward, rib a stitch, pass the cotton back, and knit one plain, pass it forward, rib a stitch, pass it back, and so on to the end of the row. In the second row, rib and knit alternate stitches. It may be knitted either with four or two needles.

DOUBLE KNITTING.

For double knitting, you may cast on any *even* number of stitches; bring the thread forward, slip a stitch, pass the thread back, knit a stitch, putting the thread twice round the needle. This repeated forms the pattern.

You will find in the next row you take off the knitted stitch. Should you prefer beginning with a knitted stitch, pass the thread but once round the needle in every first stitch, as this will form a firmer edge.

DOUBLE BLANKET

This blanket is very light and warm. Two large wooden pins are required. It takes 2 *pounds and a half of lambs'-wool to make one* 4 *feet wide, and* 5 *long.*

Put on 250 stitches, knit 10 simple rows; then begin and end each row with 6 stitches in plain knitting; the rest of the row is double knitting, putting the wool twice round the pin. The border is frequently made of a different color from the middle; in this case the two balls of wool are passed once round each other, so as to loop the wool every time.

A GENTLEMAN'S COMFORTER. DOUBLE KNITTING.

Two coarse steel needles are necessary, and 5 skeins of fine knitting yarn.

Cast on 72 stitches; knit the first stitch putting the yarn only once round your needle, bring the yarn forward, slip a stitch, pass the yarn back again, knit a stitch, passing the yarn twice round the needle: continue knitting in double knitting with the yarn twice round the needle, until the comforter is long enough. In the last row, before you cast off, the yarn should be passed round the needle only once. Small comforters to cover the chest in riding are made in the same way.

A COMFORTABLE COMFORTER.

Cast on 50 stitches; knit 44 turns plain knitting, decrease one stitch in five, until you have only 40 in the row; knit 6 turns, then decrease again 10 stitches in the row; knit 18 turns, increase 10 stitches in the row; knit 6 turns, increase 10 stitches in the row; knit 44 turns, and cast off.

DOUBLE KNITTED SHAWL.

Begin with one stitch; increase a stitch every other row, which will make one side slant; knit plain knitting until you have 9 stitches, 7 of which are for the border; these are knitted in plain knit-

.ing throughout; with the other stitches begin double knitting, as before. When your shawl is nearly large enough, knit a few rows of plain knitting to correspond with the border on the other side.

DOUBLE KNITTED SHAWL, WITH COLORED BORDER.

This shawl is knitted in precisely the same way as the one above, except that you begin with the color you mean to have for the border: when you have 7 stitches, you must pass the white round it and knit in the end. Every time you come to the border you pass the colored and white lambs'-wool round each other, thus looping them together.

PINCUSHION COVER. LEAF PATTERN.

This pattern is knitted with 4 *needles No.* 18.

Cast 45 stitches on each of 3 needles (15 being required for each stripe). First round, begin with the cotton forward, purl 2 stitches, pass the cotton back, knit one, taking it at the back, purl 2, pass the cotton back, slip one stitch, knit one, pull the slipped stitch over the knitted one; knit 6; bring the cotton forward, knit one, this increases two loop-stitches; repeat this all round. You will find you have increased one stitch in every 15. 2nd round; begin with the cotton forward, purl 2 stitches, knit one, taking it at the back, purl 2, slip one, knit one, pull the slipped stitch over the knitted

one, knit plain until you come to the next purled stitches, and continue as before. In this and every alternate round, no loop-stitches are to be made, but the purled stripes and the decrease to be done as before, which will reduce the stitches to the original number. Knit these rounds alternately, making the 2 holes (which occur in every alternate round) one stitch sooner each time, *i. e.* knitting 5, then 4, then 3, then 2, then one, instead of six stitches as mentioned in the first round. You will then have six rows of holes, which completes the leaf, and you will find the holes brought to the side of the stripe opposite to that on which they began; you must then begin again as at first.

Nine rounds of leaves complete a pincushion.

KNITTED KETTLE HOLDER.

In two colors; for instance, red and blue.

Cast on 36 stitches with the red yarn, knit a row, then knit 6 stitches with the red and 6 with the blue alternately; when you change the color, pull the yarn rather tight at the back of the other color, which will make the stitches stand up in a round when finished; in the next row, every time you change the color of the yarn, you must bring that you have done with forward, and pass the other back. When you can count 4 ridges of blue on the right side, make the red stitches to come over the blue, and the blue ones over the red: the side squares should be kept *flat;* when big enough knit a row, cast off, and line it.

NETTED CURTAIN.

Two meshes are required, one rather more than a quarter of an inch wide, the other rather more than three-quarters of an inch; your netting needles must be large, and your cotton rather coarse.

Begin with 350 stitches; net 20 rows with the small mesh; then thread your needle with double cotton, and net a row with the wide mesh, netting 2 stitches in every stitch. Net a row with the small mesh, being careful to take the double stitch as only one, net another row with the small mesh, repeat the double stitch row with the large mesh, and begin again.

N. B. One of the knitted fringes looks well with this curtain.

NETTED SCARF.

Three hundred and sixty stitches wide on a large mesh, net 12 rows; then net 5 rows on a smaller mesh; then 12 on the large, and so on until it is wide enough. Sew it up and put tassels to it.

N. B. It is three yards long.

TREBLE DIAMOND NETTING,

*Is pretty lined with silk as a quilt, or to cover a table. The number of stitches depends on the size of the mesh, and the quantity required. It is also very pretty for a purse, d'oyley, or fish napkin.**

Begin with netting 3 stitches once round the pin or mesh, 1 twice round the pin, 3 once, 1 twice, and so on to the end of the row; observing to end with 3 once round the pin.

Second row; 1 twice round the pin, 2 once round, slip them off the pin, and take the first stitch at full length; net the long stitch you made the last row, and the next stitch long too, then 2 short stitches, slip them off your pin, and so on to the end of the row. 3rd row; 1 stitch twice round the pin, 1 stitch once; slip them off and take the first at its full length on again; net the 2 next, then net 1 long, 1 short, slip it off; net the 2 next, then 1 long, 1 short, slip off, and so on to the end of the row. 4th row: 1 short stitch, 2 long, 2 short, to the end of the row. 5th row: 1 short, 1 twice round, 3 once round the pin; 1 twice, 3 once to the end of the row. 6th row: 1 short, 2 long, 2 short to the end. 7th row: 1 long, 1 short, 1 long, 1 short, slip it off, 1 long, 1 short, 1 long, 1 short, slip it off (the other short stitches are close to the pin). 8th row: 3 close to the pin, 1 long, to the end; then begin with the first row again.

* If made for a fish napkin or d'oyley, a fringe should be netted round.

SINGLE DIAMOMD NETTING.

First row: every other stitch twice round the pin. 2nd row: every alternate stitch is a loop-stitch.

TUFT NETTING.

In every other row in each alternate stitch, net 3 or 4 additional stitches, which are to be left loose, not being caught up with the stitch they are netted in, in netting the next row.

NIGHT STOCKING.

Four needles required.

Fifty-four stitches on large pins, turning every every other stitch, and lessening a little gradually towards the end.

ANOTHER NIGHT STOCKING

Cast 18 stitches on each of three needles, and rib in threes as for a stocking, for about an inch. Then begin double knitting, by knitting the first stitch, pass the wool forward, and take off a stitch from the opposite needle, pass the wool back again, knit a stitch, putting your wool twice round the needle; continue in the same way, until you have

got all your stitches on one needle, and continue common double knitting: cast off when the stocking is long enough.

N. B. It is less troublesome if before you begin the double knitting you get all your stitches on two pins.

The yarn and needles should be coarse.

TO KNIT A QUILT IN STRIPES.

If a border be wished for, each stripe should be begun with the same number of rows, first of simple knitting; then of simple and ribbed knitting alternately; the two side stripes should have a border to correspond with that at the bottom.

TWISTED COLUMN QUILT.

Care must be taken in casting on the stitches to have a number which can be divided by 8, without leaving any remainder. 3 needles are required (steel are best.) After knitting the rows for the border, begin by knitting 8 purled and 8 plain stitches to the end of the row: every alternate row is plain knitting. Repeat these rows 7 times, ending with a purled and plain row. The next row forms the twist; knit the 8 plain stitches, then take off 4 on the third pin; knit the 4 following stitches and then those you have taken off; knit the 8 plain stitches; take off 4 on the third pin, knit the 4 following, then those you have taken off, and repeat

the same to the end of the row. Begin again. In joining the stripes together care must be taken that the patterns join well, and as cotton frequently shrinks in washing, it is advisable to make your quilt rather larger than you wish it to be when finished.

MOSS-STITCH FOR A QUILT.

May be made any width. Take off the first stitch, pass the cotton forward, rib a stitch, pass the cotton back and knit 1 plain, pass it forward, rib a stitch, &c. to the end of the row. Every row is exactly the same. The same stitches you knit plain and rib in one row, you knit plain and rib in the next.

IMITATION CORAL.

Two steel needles No. 14 are required, and a skein of coral-colored narrow worsted braid.

Cast on 3 stitches; take off the first, and knit the other 2 in each row. Every row is exactly the same.

INSERTION.

Cast on 9 stitches, take off a stitch, knit 2, cast over and knit 2 together; knit 1, cast over and knit 2 together; purl 1. Every row is the same

GARTERS.

Two needles No. 14, *and German lambs'-wool.*

Cast on 18 stitches. Knit in double knitting backwards and forwards until the garter is long enough. End with a point.

RIBBED CEPHALINE.

Two needles No. 10, 8 *skeins of scarlet German lambs'-wool and* 5 *of white.*

Cast on 100 stitches. Knit 1 row; rib 1 row, and continue to knit and rib one row alternately until you have done 9 rows without the casting on. Cut off the colored and fasten on the white wool Knit and rib one row alternately for 7 rows; thus ending with one plain knitted row. Purl 2 rows with the colored wool. (These rows are both done with the colored wool to make the joining of the two colors neat on the right side.) Knit and rib alternate rows until you have 9 rows of the colored. Repeat these stripes of colored and white wool until you have 6 of colored and 5 of white. Cast off.

Draw the ribs together, and sew on a string of satin ribbon at each end to tie under the chin.

DOUBLE NETTING FOR A MITTEN

Begin on the round foundation of 72 or 74 stitches. Mesh No. 13, and 2 netting needles threaded

Fig. 1. JEWESS CAP.—This is made of alternately black and white lace, intermingled with velvet ribands. Large nœud and bows of silk and velvet ribands at the side.

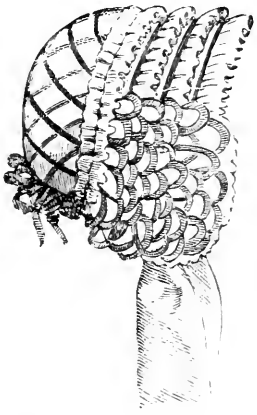


Fig. 2. CAP, ornamented at the sides with tufts of narrow riband in round loops, and over the crown with the same riband crossing in diamonds.

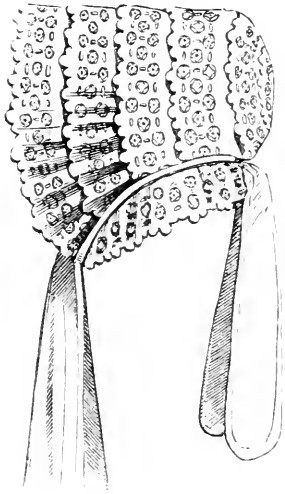


Fig. 3. Is a CAP of English embroidery, in the form of a capote.

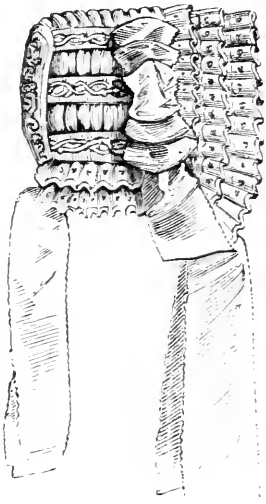


Fig. 4. Is a CAP of inserting and bouillionné muslin, and of Valenciennes inserting, the crown being of the former, and the face and cape of the latter. Brides and trimming of white moire riband.

with different colors, for instance, pink and black; the silk should be very fine. Fasten on both needles at once. Leave the black silk on your left hand and net one stitch with the pink, put the needle down with your left hand,* net 1 stitch with the black. Continue this alternate netting throughout the mitten, always netting the pink stitches with pink and the black with black. When you have netted 4 rounds, net 1 round, putting the silk twice round the mesh. Net 12 stitches and begin to increase for the thumb by netting 2 stitches in the 13th and 14th stitches, that is, first a pink, then a black in each; net 6 stitches, increase as before, finish the round and continue to increase in the same manner *over* the last increase stitches every 4th round for 5 times. Net three rounds and join up the thumb stitches by netting round; decrease by taking 2 stitches as 1, if necessary. Finish the thumb with two rounds of the black silk on a rather finer mesh. In the 1st round take two stitches as one.

Join on at the bottom of the thumb: net till the mitten is nearly long enough, and finish it like the thumb.

A round netted on at the top with double silk and a mesh about half an inch wide, makes a pretty finish.

Double netting is very pretty for a purse: a mesh of the same size as that for the mitten may be used, but the foundation should only be 60 stitches round.

* Be very careful not to twist the two silks together: this you may avoid if you always observe to lay the needle you did the last stitch with beyond that you are to take up.

PATTERNS FOR D'OYLEYS, BASKET, OR FISH NAPKINS, AND PURSES.

No. 1.

Begin with any even number of stitches. Net 2 rows as in single diamond netting, beginning with a stitch with the silk once round the mesh. 3rd row: 1st stitch, put the silk twice round the mesh, and, after passing the needle quite through the finger loop (as in simple netting), draw the stitch you are going to net on through the loop stitch of the last row but one, net it; you will find the second stitch is also through the loop, net that too—putting the silk once round the mesh: repeat these stitches to the end of the row. 4th row: 1st stitch twice round the mesh, take it at full length, net the row, every other stitch is a loop stitch. 5th row is like the 3rd, with this exception, the 1st stitch is once round the mesh.

No. 2.

Any even number of stitches. Net 2 plain rows. 3rd row: pass the silk twice round the mesh every stitch, or take a mesh as large again as the first for this row: net the 1st stitch, miss a stitch, net 3 additional stitches in the next, miss a stitch, net 3 additional stitches in the next; miss a stitch, and net additional stitches to the end. 4th row: silk once round the mesh. Net the additional stitches as a stitch to make up for the stitch you missed last row. 5th row, plain netting. Begin again with the 3d row, taking care to place the added stitches over the missed stitch.

No. 3.

Each repetition of the pattern requires 5 stitches: add as many as you please for the border, which is always netted plain. Net 3 stitches, increase 4 in each of the 2 next stitches (this makes the 5), begin again. 2nd row: net all the additional stitches with the stitch between them, the other stitches are plain netting. 3rd row, plain netting. 4th row: 2 plain stitches, 2 tufted stitches, 1 plain. 5th row like the 2nd. 6th plain. Begin again with the 1st.

NETTED LAMBS'-WOOL SHAWL OR HANDKERCHIEF.

The middle should be one color, the border plain or shaded; Two ounces of white wool, and half an ounce of colored, are required. Mesh No. 9 or 10.

Begin with 8 stitches on a round foundation, or it looks rather neater if no foundation be used. Increase a stitch in every other stitch (these increased stitches form the corners) for the 1st round; afterwards increase 1 stitch in every corner stitch every round. When the shawl is large enough net the border, still increasing in the corner stitches. Finish the shawl by netting a fringe round it, the color of the centre.

NETTED SOFA TIDY.

Begin on a foundation of 107 stitches on a mesh No. 8, and moderately coarse cotton. Net 1 row:

in the next row, instead of netting the *first* stitch as usual, draw out the mesh, and pull the cotton tight to the *side* of the stitch you are netting on. Every row is alike, and, as you diminish one stitch in each row, of course you end in a single stitch. Cut it off the foundation, and (to make it square) fasten the cotton on at the 107 stitches: diminish as before, and when the square is completed, net a fringe round it.

TO WORK THE BACKS OF NETTED MITTENS

Pass the silk under the knot in the last row but one, either once or twice, as you prefer: in the next row net the 2 loops as 1 stitch.

FEATHER MITS.

These mits are very nice and warm to draw over long gloves in going to evening parties. Four needles No. 13, *and German lambs'-wool are required; the wool should be knitted in shades of either half or a whole skein of wool.*

Cast 38 stitches on one, and 19 on each of the 2 other needles. Knit a plain round. Bring the wool forward, knit 1 stitch, repeat this twice; decrease, taking 2 stitches together three times; knit 1 stitch, this is the centre stitch of the pattern, and is always plain knitting; decrease 3 times; increase 3 times; repeat these 19 stitches all round

Plain knit 3 rounds. These 4 rounds repeated form the pattern.

CUFFS, PEACOCK STITCH.

Four needles No. 20, and lace thread or very fine cotton are required.

Cast 32 stitches on each of 3 needles. Purl 3 stitches, knit 3 stitches, bring the thread forward, knit 8 stitches, bringing the thread forward between each, knit 2 stitches, repeat these stitches round. 2nd round: Purl 3 stitches, pass the thread back, slip 1 stitch, knit 1 and pull the slipped stitch over the knitted one, knit plain until within 2 stitches of the purl, knit them taken together, repeat all round. Repeat this last round until you have only 15 stitches between the purled stitches. Purl 3 stitches, pass the thread back, slip 1 stitch, knit 1 and pull the slipped stitch over the knitted one, knit 2 stitches, bring the thread forward, and knit 8 stitches bringing the thread forward between each, knit 1 stitch, knit 2 taken together, repeat this for the round; then begin again at the 2nd round. When the cuff is long enough cast off and sew a bit of lace at each edge.

NETTED CUFFS.

Four skeins of colored lambs'-wool and 6 of white, a steel pin No. 14, a flat wooden mesh half an inch wide, and a foundation of 120 stitches, are required.

Net 2 rows of colored lambs'-wool with the steel pin; 1 row with white lambs'-wool and the large mesh; then 1 row with the colored, netting 2 white stitches in one, which reduces the stitches to half the number; net another row of colored wool,* 1 of white, 2 of colored, &c., until there are 7 rows of white, beside the first, with 2 rows of colored between each. Net 2 rows of colored, 1 of white, netting 2 stitches in every colored one, and finish with 2 rows of colored.

Sew it up, double it and run in a ribbon. This forms a very warm and pretty cuff to wear over the sleeve.

GENTLEMEN'S MUFFATEES.

Two needles No. 14, 4 skeins of colored German lambs'-wool and 4 of white.

Cast on 54 stitches; bring the wool forward, slip a stitch, and knit 2 stitches taken together; repeat the same to the end of the row; every row is the same; knit up 1 skein of colored wool, 2 of white, and finish the muffatee with 1 skein of colored wool; sew it up.

* The white rows are netted on the wide mesh, the colored on the small mesh.

These muffatees are also very nice for ladies, to be worn outside the sleeve in very cold weather: they are then knitted with 3-ply fleecy, the first part done on large needles, the centre on smaller, and the remainder on the large needles again.

A PENCE PURSE, OR JUG.

Five needles No. 17, and 2 skeins of German lambs'-wool of different colors are required.

Begin with the handle; cast on 4 stitches, and knit backwards and forwards, in common knitting, until it is an inch and a half long; loop 6 stitches on the same needle, 26 on the second, and 10 on the third (the 5th needle is not required yet). Knit off the 1st needle, knitting 2 and ribbing 2 stitches alternately; with the 2nd needle rib 2, knit 2, rib 2, pass the wool back, slip a stitch, knit 1, pull the slipped stitch over the knitted one, knit the succeeding stitches plain until within 7 of the end; then knit 2 taken together, knit 1, rib 2, knit 2; on the next needle rib 2 and knit 2 alternately; continue to repeat this round until you have only 12 stitches on the 2nd needle, and you will find you have made the spout. Knit 3 rounds, ribbing 2 and knitting 2 alternately; take the other color and knit 5 rounds in the same manner, then 3 rounds with the first color, 5 with the second; 1 round of plain knitting with the first color, 3 rounds ribbed, 1 plain round, making a stitch between every 2 stitches; 3 rounds ribbed with the second color;

knit a plain round; in the next 2 rounds bring the wool forward and knit 2 stitches together. With the first color, knit 1 plain round and 3 ribbed; repeat the last 7 rounds. Now divide the stitches on 4 needles (there should be 12 on each), begin plain knitting, decreasing 1 stitch on each needle; continue the same for 5 rounds, decreasing alternately at the beginning, middle, and end of each needle; knit 3 rounds, decreasing as you think necessary to keep it a good round shape; divide the stitches on 3 needles, knit a plain round, rib 3 rounds without decreasing. Begin again to decrease, and continue to do so, until you have only 3 stitches on each needle; fasten off with a worsted needle, and sew down the handle.

LADDER STITCH BAG.

Two needles No. 12.

Cast on 50 stitches. Second row, knit and rib 2 stitches alternately; and in the 3rd row, knit and rib the same stitches: in the two following rows reverse the knitting and ribbing; continue this pattern for 12 rows, and also for 10 stitches at the beginning and end of each row, to form a border all round. Plain knit 1 row (between the borders). In the next row (after the 10 stitches), knit the 2nd stitch, pulling it over the 1st; knit the 1st; knit the 4th and 3rd, 6th and 5th; continue the same to the end of the row: every row is alike. Continue this pattern until the bag is nearly long enough

Add a border as at first, and make the other side to correspond. Knit or sew up the sides, and run a ribbon round the top.

NETTED BAG,

To hold the ball when knitting.

These bags are plain netted, and the size of the foundation must of course vary according to the size you wish to have your bag. They are very pretty netted with very narrow ribbon in different colors. The mesh should be rather wide; when the bag is half deep enough, net in a ring (either brass or whalebone); then net on until the bag is sufficiently long.

STRIPED PURSE.

Mesh No. 17; foundation 72 stitches wide.

Net 4 plain rows; net 1 row, putting the silk twice round the mesh; in the next row net the 2nd stitch first (in netting it half turn it); then net the 1st in the same way; repeat these stitches to the end of the row. Net 3 plain rows. Net 1 row, putting the silk twice round the mesh; then a row, netting the 2nd stitch first; and so on until the purse is wide enough.

N. B. This purse is very pretty with only 2 small rows instead of 4, and netted in shades of different colors.

PURSE STITCH.

Knit the 1st row (except the first and last stitches, which are knitted plain in every row,) taking 2 stitches together. Knit a plain row. 3rd row, slip a stitch, bring the silk forward, pick up the thread which is across the hole, taking care not to twist it, and knit it with the next stitch, continue the same to the end of the row; the 4th row is plain knitting. Begin again at the 1st row.

BEAD NETTING.

Net a plain row on a foundation the desired length. 2nd row: net to where you wish to place a bead, slip a bead close up to the last knot, and net a stitch; repeat the same wherever you wish to place a bead, and the next row will fix these in their places.

BEAD NETTING,

With the bead on the knot.

Thread a bead needle with some of your netting silk; net a plain row; net to where you wish to place a bead, thread 1 bead and slip it close to the mesh, net the next stitch, slip the bead under the mesh close up to the last knot, and pass your needle and netting silk through the bead, which fixes it

on the knot; repeat the same wherever you wish to place a bead. This netting may be done either round or open.

DIAMOND KNITTING.

For a Quilt Border.

Cast on 57 stitches, 10 on each side are for the border, and are always plain knitting. Knit the border, knit 1 stitch, bring the cotton forward, slip 1, knit 1, and pull the slipped stitch over it, knit 7, knit 2 taken together, bring the cotton forward, and repeat from the border: your number of stitches should always be the same. Back row, knit the border stitches, and rib the rest; *every* back row is the same. Knit to where you decreased last, bring the cotton forward, slip 1 stitch, knit 1, and pull the slipped stitch over it, knit 5 stitches, decrease by taking 2 stitches in 1, bring the cotton forward, knit 3, repeat the last 12 stitches to the border. Back row. You are to continue increasing and decreasing in the same manner until you have only 3 stitches between the increases, then decrease at the sides of the diamond, which you have made by increasing, and increase on each side before and after the decrease. You will now have enough of the pattern done to see how to proceed.

Observe, that when you have only 3 stitches at the top of the diamond, you have been decreasing, and the back row is done, you begin to decrease the

other diamond. Also, that after the 1st diamond is done, your greatest number of plain stitches between the decrease will be 5.

BORDER FOR A TABLE COVER.

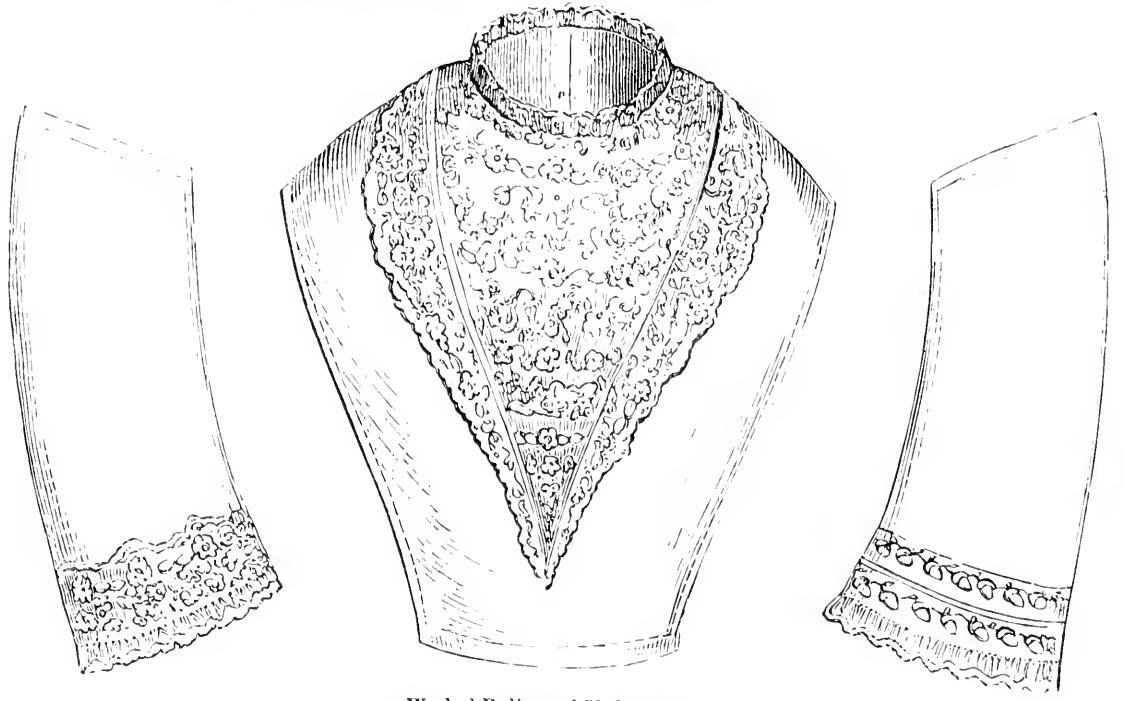
Cast on 90 stitches. Knit the 1st stitch, bring the thread forward, slip a stitch, knit 2 taken together, bring the thread forward, slip a stitch, &c. to the end of the row, where you will find but one stitch to knit after the last slipped stitch. Continue the pattern (observing to begin every row with one plain knitted stitch) until you have enough in length, then cast off.

This border, in crimson cotton or German lambs'-wool, is a nice finish to a dark cloth cover.

BORDER AND FRINGE.

In 2 colors; for a Table Cover or Shawl.

Cast on 28 stitches with the first color. Knit 2 stitches with the 2nd color, knit 2 stitches with the 1st color, 2 with the 2nd, 2 with the 1st, and continue the same to the end of the row, which will be 2 stitches of the 1st color. Begin the next row by knitting 2 stitches of the 1st color, pass the thread forward, place it under the thumb of the left hand, pass the 2nd color back and knit 2 stitches, continue the same to the end of the row, and then begin



Worked Bodice and Undersleeves.

again at the 2nd row, only observing to knit the 2nd color over the 1st and the 1st over the 2nd. After 2 more rows, reverse the colors again.

When you have a sufficient length, cast off 20 stitches and unravel 8 for the fringe.

LEGGINGS.

Two ivory needles and rather fine lambs'-wool are required.

Cast on 44 stitches, knit 7 rows, then knit 2 inches, knitting and ribbing 2 stitches alternately; knit 8 rows, continue plain knitting and increase at the beginning and ending of every 4th row; when you have 60 stitches knit 4 rows, then decrease in the same proportion as you increased, until you have but 52 stitches; knit 6 rows, and finish to match the top. Sew them up.

NIGHT-CAP.

French Pattern.

Cast 2 stitches on each of 4 needles, knit round increasing them to 4, next round increase 1 on each needle and make seams of the centre stitches. Knit round increasing 1 stitch on each side of the seam (leaving 3 stitches between the 2 that are increased) on each needle. When your cap is large enough round, leave off seaming, and knit round until the

cap is three-fourths of a yard long: make the end like the beginning.

LAMBS'-WOOL SLEEVE.

Cast on each of 3 needles 18 or 24 stitches, according to the size of the sleeve wished for; knit and rib 3 stitches alternately until the sleeve is about 3 inches long. Then take coarser needles and coarser lambs'-wool, and knit plain until the sleeve is nearly long enough, and finish by ribbing it again for about an inch and a half.

BABY'S LAMBS'-WOOL CAP.

Cast on 60 stitches. Knit 3 or 4 rows plain. Knit about 20 turns in double knitting; this will make it 14 inches in length and 7 inches in depth. Knit 12 turns plain and 10 turns double knitting. Knit 2 or 3 turns plain knitting, reducing the number of stitches so as to form the crown. Fasten it up a little way behind, turn back the first part of double knitting, and run a ribbon through it.

BRIOCHE OR MOORISH CUSHION.

Choose any number of colored wools, or if preferred, two that contrast well. Two needles No. 12.

Cast on 60 stitches, bring the wool forward, slip a stitch, knit 1 (by this you increase by a loop

stitch), bring the wool forward, slip a stitch, knit 1; repeat these stitches to the end of the row. 2nd row: bring the wool forward, slip a stitch, knit the loop made last row with the next stitch, bring the wool forward, slip a stitch, knit the loop and stitch together; repeat these stitches to the end of the row. Knit 6 more rows in the same manner, the stitch is the same throughout. Fasten on the 2nd color, bring the wool forward, slip a stitch, knit 1, bring the wool forward, slip a stitch, knit 1. Now instead of continuing the row, turn back. Bring the wool forward, slip a stitch, knit 1, bring the wool forward, slip a stitch, knit 1. Continue to increase the number you slip and knit by 4 every time, until all the 60 have been knitted. Knit 8 rows of the 1st color, and proceed as before. Twelve of these divisions will make the cushion large enough. The following succession of colors with dark stripes between, is very pretty; green, lilac, yellow, blue, white, and scarlet.

Sew it up at the side. Net a fringe with double coarse lambs'-wool to the narrow part, and run in a string to tie it tightly together under the fringe. Make a round cushion, and cover it with the knitting.

SINGLE CROTCHET STITCH.

Shades of German wool are the prettiest.

With a good-sized ivory crotchet-needle, make a chain of 50 loops, place the first stitch behind the last, pass your needle through it, put your wool

round your needle and pull it through both stitches; this will join the two ends together, then pass your needle through the next stitch, catch the wool on your needle, pull it through the stitch and through the loop on your needle; continue the same round and round, varying the shades, until your muffatee is two inches deep, then begin the following pattern:—

Muffatee stitch.

The only difference between this stitch and the previous one is, that instead of passing your needle through the upper edge or side of the stitch, you pass it through the under one. This is the stitch generally used for mittens, baby's shoes, gaiters, gloves, &c.

Finish your muffatee with an equal depth of the first pattern.

The beauty of crotchet work depends on its being done evenly, and the loops not drawn too tight.

DOUBLE CROTCHET STITCH.

Begin as in single crotchet; when you have pulled the silk or wool through the foundation stitch, keep it on your needle so as to have two stitches, catch the silk at the back (without passing your needle through any loop or stitch), and pull the silk through both the stitches on your needle; by this, you do two rounds at once.

This stitch is very pretty for bags: the foundation should be a chain of from 80 to 120 stitches.

PLAIN DOUBLE CROTCHET STITCH PURSE.

Begin with a chain of S loops; crotchet round, increasing 1 stitch by making a chain stitch after each stitch; crotchet 1 round without increasing; continue to increase S stitches in every other round until you have S0 or 100 stitches according to the size of the netting silk; no further increase will be required.

If the purse is intended to be a long one, when you come to the opening you must crotchet backwards and forwards in *rows* instead of *rounds*. To avoid losing 1 stitch in every row, you must make a chain stitch before beginning the row.

The opposite end may be finished either square or round; if square, it should have a fringe; if round, you must decrease (which is done by missing a loop) in the same proportion as you increased.

OPEN CROTCHET PURSE.

A steel needle and middling-sized silk are required.

Make a chain of S stitches, and crotchet round, making a chain stitch after each stitch, until you have 32 stitches; crochet 1 round without increase, then begin the open pattern as follows: Make 3 chain stitches, pass the needle through the next stitch of the foundation, crotchet it in double crotchet stitch; repeat this all round. In the future rounds make 5 chain stitches, and pass the needle through the centre stitch of the festoon.

GENTLEMAN'S CAP

Double crotchet stitch.

This cap may be made either with German lambs'-wool or 3-ply fleecy. A coarse ivory crotchet needle is required; the colors may be varied at the pleasure of the worker; for brevity's sake only three are named: viz. *dark brown, scarlet, and light green.*

Make a chain, rather longer than the circumference of the cap required, with brown wool, join the ends together as directed in double crotchet, stitch and crotchet 3 rounds.

Prepare for working with the scarlet wool by fastening it on a few stitches before you want to use it in the following manner:—Place the wool along the first finger of the left hand, crotchet one brown stitch, passing the needle *over* the scarlet wool, in the next stitch pass it *under*, and proceed in this manner until you want it; then keep the brown out of sight in a similar way. Whenever you work with more than one color, this must be strictly attended to, or the color you are not using will hang in loops at the back of your work.

Crotchet 3 brown and 2 scarlet stitches alternately for 3 rounds. Crochet 3 rounds of brown: fasten on the scarlet again for another stripe and make the spots green. Continue thus to vary the colors until the cap is about 6 inches long; then begin to decrease for the top of the cap by passing the needle through 2 stitches at once after every 6 stitches for one round: then after every 5 stitches; and so

on until you have very few stitches left. Fasten off with a cross stitch needle and sew on a tassel.

Crotchet work may be done from any Berlin pattern. Pines are particularly pretty; and clouded wools and silks work in very nicely

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SHOE AND STOCKING SOCKS.

For holes, set up sixty-six stitches, (for the figure below 65). The ancles 36 rows deep (either ribbed like a stocking, or with the figure below), of which 5 rows of holes, 2 plain rows being between each row of holes. After the ancle commence 2 stripes of the figure for the instep, leaving the rest of the stitches on the other needle, without working. Work the instep the length of 9 complete figures, then leave that needle, and work the back of the sock with zephyr worsted, making 12 stitches at each end of the needle, for the straps. First 2 plain rows the whole breadth, then 2 rows inverted, then two plain rows, then a row of holes, then 2 plain rows, then 2 inverted, taking off 12 stitches at each end for the straps by slipping and binding. Then make the heel by 4 plain rows and 2 inverted alternately till the fourth plain stripe, when there should be 37 stitches; at the first row of the stripe narrow 3 stitches each side of the centre stitch, then three more plain rows, then an inverted stripe, then narrow 2 stitches each side of the centre stitch, then 3 more plain rows, then put the stitches on 2 needles and slip and bind them together for the heel. Then take 50 stitches (or more) along the heel for

the sole, then 2 plain rows, then narrow 1 stitch each side, and afterwards narrow every other row till each side 30 stitches remain. The first plain stripe 6 rows, all the others 4, and 2 inverted between each. After the fourth inverted stripe commence knitting plain rows from the instep for the toe, knitting all around plain and inverted stripes alternately, till the first row of the fourth plain stripe of the toe, then at that first row narrow 1 every seventh stitch. At the next first row of the plain stripe, narrow 1 every sixth stitch—in the next every fifth—so on, 1 less each time, till there are 5 inverted stripes, then narrow every other row, at 1 stitch less between each time, till only 16 stitches remain, then divide on two needles, and slip and bind them together, finishing the sock. And sew up the sock each side on the wrong side.

The Figure.

1st row—seam 2 stitches, slip one and bind, make 7 stitches, narrow 1.

2nd row—seam 2, knit 14, narrow 1.

3rd row—seam 2, slip and bind, knit 11, narrow 1.

4th row—seam 2, slip and bind, knit 9, narrow 1.

Then commence again the same.

ANOTHER TOP OF SOCKS.

Knit 3 stitches, make 1, knit 1, narrow, knit 1, make 1, knit 1, narrow, knit 1, make 1, knit 1, narrow, knit 1, make 1, knit 1, narrow, knit 1, make 1, knit 1, narrow.

SOCKS WITHOUT SHOE AND STOCKING.

Set up 60 stitches.

6 white rows increasing 1 stitch on the right side forming at the sixth white row 63 stitches. The beginning at the toe 1 red stitch, 5 white, 3 red, 3 white, 4 red, 2 white, 5 red, 1 white, making the first red stitch straight down. Then 4 rows of plain red working right on both the right and wrong side and narrowing 1 stitch on each wrong side. Then four white the same. Then again 4 red the same. Then plain white row, without narrowing and on wrong side as if on right. Then the holes without narrowing. White one row taking 2 stitches and passing the third in front, then plain row on the right side, then another row of holes the same as above. Then one row plain red on the right side. Then a row plain red on the wrong as if on the right side, taking up a stitch in the middle of the red and knitting it at the toe. Then a plain row of red on the right side. Then on the wrong side as if on the right 26 stitches on 1 needle, then leave it at the heel side and with third needle the rest, and take up a row at the toe a second stitch red close on the white. Then a plain row white on the right side, then back again to the toe on the wrong side as if on the right, and take up third stitch white at the white close to the red nearest to the needle. Then another plain row white on the right side, then back again to the toe on the wrong side as if on the right and take up a stitch white next to the red row furthest from the needle. Then a plain row on the

right side, then back again on wrong as if on right side and take up a stitch red next to white. Then another plain row, then back again as if on right side, and take up another red stitch. Then a row on the right side 5 red 1 white. Then on the wrong side 4 red 2 white. Then a row 3 red and 3 white. Then a row on red 5 white. Then 4 rows white right and wrong alternately. Then 4 rows on the right and wrong sides as if on the right. Then on the right side 1 row plain. Then a row of holes on the wrong side. Then 4 rows on right and wrong sides as if on the right. Then 4 rows right and wrong alternately. Then a row 1 stitch red 5 white beginning at the toe. Then 3 white, 3 red, then 4 red, 2 white, then 1 white and 5 red. Then 4 red rows right and wrong as if on the right side, second and fourth rows narrowing at the toe. Then 4 rows white exactly the same. Then on the right side from the toe 1 row, red increasing at the heel 26 stitches. Then on the wrong side knit as if on the right and narrow at the toe. Then 2 rows as if on the right side and narrow at the toe. Then on the right 1 plain white row. Then holes on the wrong side, then a plain row on the right side, then a row of holes on the wrong side, then red on the right side, then on the wrong as if on the right and taking up a stitch at the toe in the middle of the red, then red on the right side, then on wrong as if right taking up a stitch. The same with white, second row taking up a stitch on white close to the red, and fourth take up 1 white close to the other red, then red as before and taking up red stitch just under beginning of points. Then 5 red 1 white, then 4 red, 2 white,

then 3 red, 3 white, 1 red, 5 white, then six plain rows white taking up at the heel one stitch each time Then slip and bind. Then for the ancle take up all the stitches on a line with those on the needle, put them all on 1 needle, making in all 72 stitches. Then work two plain rows white. Then on the right side as if on the wrong 1 row, then on the wrong as if on the right 1 row. Then 2 plain rows. Then on the right as if on the wrong, then on the wrong as if on the right. Then on the right side a row of holes. Then on the wrong side as if on the right, then on the right as if on the wrong. Then 3 plain rows, then on the right as if on the wrong, then on the wrong as if on the right. Then on the right side begin holes 2 plain stitches, 3 holes, then go back plain on the wrong, and so on till ten rows of holes, then a plain row. Then red on the wrong side as if on the right, then on the right as if on the wrong, then a double row of holes as in the foot. Then slip and bind. Then slip and bind the 2 sides of the sole together. Then sew up the back and the toe.

MITTS WITH THE FIGURE ON THE BACK OF THE HAND, AND HOLES INSIDE AND IN THE THUMB.

Left Hand. Set up 72 stitches (or for a very small hand 66). 3 plain and 3 seam stitches for the wrist about 30 deep. In the thumb, first 3 increasing rows every other row, then every fifth, (that is 4 rows alike) till widened 25 rows. Take off 27 including seams. Make 11 stitches afterwards

Then next row plain. Narrow twice, a plain row between. First row of holes in the hand after 1 plain row. First hole in the thumb at the plain row after the thumb is widened 5 stitches. Then 3 plain rows between each row of the holes. On the left hand 1 plain stitch between thumb and beginning of figure on the back of the hand.

On the Right Hand corresponding stitch. After taking up thumb stitches, narrow thumb every time till 28 stitches remain. Length of thumb about 22 rows of holes. Length of mitt from the thumb to the end 12 rows of holes.

PLAIN MITT.

Set up 80 stitches. Between seams on the backs 9 stitches and 8 stitches, and 2 stitches for each seam except the seams for thumb. The rest as above except narrow thumb every other row and till 30 stitches remain.

A PAIR OF GLOVES LARGE MEN'S SIZE.

Purse Silk—21 *Skeins.*

Left Hand. Set up 104 stitches. The wrist with the figure as above. Depth of wrist, 8 complete figures. Width the same. Afterwards 1 plain row. Then 4 plain stitches, 1 inverted, widen 1, another inverted (for thumb), 14 plain, 2 inverted for seam stitches, 11 plain, 2 inverted, 10 plain, 2

inverted, 12 plain, 2 inverted. Then plain till back again to the thumb. The first 6 increasing rows of the thumb every other row. Then increase only every fifth row till thumb increased 37 stitches wide. (The increasing made by making a stitch through the stitch next to the 2 inverted ones, widening between the 2 inverted ones; though the first increasing is by making a stitch of the loop each side of the plain stitch which is at the commencement of the thumb between the two inverted.) Then take off on a thread the 37 stitches with the 2 inverted, instead of increasing again. When the thumb is 29 wide, knit the 4 stitches before the inverted and take the 39 off on a thread which tie. Then make 13 stitches next to the 4, then knit 4 more stitches on that needle. Then continue the round as before. Then knit another row. Then knit the 4 stitches before the thumb, then narrow 1 stitch, then knit the other stitches, narrow the one before the 4 after the thumb. Continue the row. Next row without narrowing. The next row narrow as before. Then about 23 rows without narrowing. Then for the little finger, after knitting the 2 inverted before the last seam take off 26 stitches on a thread (there being 12 each side of the last 2 inverted) then make 13 stitches, put 2 stitches on that needle, continue the row and leave off inverting there. Make 1 row plain. Then the first of the 13, and at the last of the narrow 13. The next row without narrowing. The next row narrow as before. Then 2 plain rows. Then after making second seam take off 31 stitches on a thread and make 13 stitches. 1 row plain. The next narrow between the fingers.

Then plain row. Then narrow again. Next row plain. Then after the half of first seam take off 33 stitches (one of which being one of the inverted stitches). Then make 13. 1 row plain. Then at the 13 narrow as before. Then 1 row plain, then narrow again, then plain and so on till the finger is only 39 stitches, which divide equally on three needles. Then knit till nearly right length. Then at the second stitch of each needle narrow every other row till 8 stitches remain on each needle. Then narrow every row till 3 stitches on each needle, then finish it off by sewing them together, running the silk through each loop. Then the thumb—Take the stitches off the thread, and of those between the finger and thumb take up 18. Then begin to knit at back seam, put 2 stitches on needle after each seam—2 rows plain—then narrow between the fingers next to the 2 stitches each side of the needle—next row plain—next narrow and so on till 42 stitches remain. When of right length finish off as before. For the other fingers—1 plain row, then narrow between the fingers in the same way; making second finger 38 stitches wide. Third finger 36 wide, and little finger 33 stitches wide.

For the Right Hand. The same, except after the wrist, commence the seam at the side of the hand *first* instead of those for the thumb, which will make it thus: after the 4 plain stitches, 2 inverted, then 12 plain, then 2 inverted, then 10 plain, 2 inverted, then 11 plain, then 2 inverted, then 14 plain, then 1 inverted, then widen 1, 1 plain, widen another, 1 inverted to form the thumb. Then plain till the side seam again, and so on.

N. B. Do not forget to continue the side seam all through the little fingers.

After setting up, knit first 6 stitches with both ends of silk. For smaller hand set up 91 stitches.

THE END.